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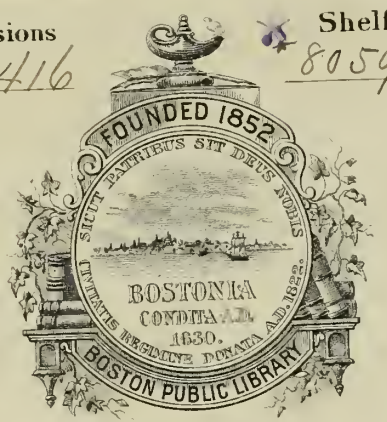

Received Sept. 10, 1882.

WORSHIPPER'S ASSISTANT.

CONTAINING

THE *RULES* OF *MUSIC*, AND A VARIETY OF EASY AND PLAIN *PSALM TUNES*:

Adapted to the weakeſt capacities, and deſigned for extenſive *utility*, as an INTRODUCTION to more critical and curious MUSIC.

BY SOLOMON HOWE. A. M.

OUR kind Creator form'd our voice,
To ſpeak his praiſe in grateful joys;
His ſaints on earth, and ſaints above,
Concordant ſing his boundleſs love.
VAST *privilege we here poſſeſs,*
To tune our Saviour's pow'r and grace;
To uſe our weak imperfect tongues,
—To imitate ſeraphic ſongs.
MUSIC, with all its heav'nly charms,
Invites us to our Saviour's arms;
Where millions *pardon'd by his blood,*
In ſweeteſt praiſe, adore their GOD.

Let citizens and churches join,
In grateful praiſe, with joy divine;
With mutual love in all their hearts,
Perform the tune in all its parts.
When parents lead in ſacred ſongs,
Children purſue with cheerful tongues;
'Till TRUE *harmonic chords excite,*
The whole to joy's ſublime delight.
For heav'n itſelf conſiſts in praiſe,
Expreſs'd the moſt delightful ways:
There, ſaints, in love's moſt rapt'rous flame,
In MUSIC, praiſe Meſſiah's name.

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PRINTED, *Typographically*, at NORTHAMPTON, MASSACHUSETTS.

BY ANDREW WRIGHT:—*For the AUTHOR.*

SOLD by him in *Greenwich*; by D. WRIGHT, in *Northampton*; by B. LARKIN, in *Boſton*; by G. MERRIAM, in *Worceſter*; by E. & Co. in *Brookfield*; by C. SMITH & Co. *Pittsfield*; by J. MYCALL, in *Newburyport*; by J. BABCOCK, in *Hartford*; by B. WOODW at *Dartmouth College*; by C. DAVIS, in *Newyork*; by O. PENNIMAN, in *Albany*; by J. CARTER, in *Providence*; by M. CAREY, in *P* by S. BUTLER, in *Baltimore*; and by I. DWIGHT, in *Conajoharry*.—1789.

PREFACE.

THIS small *Pamphlet is designed* only, *as an Introduction to plain and simple Music, which is adapted to Children and Beginners in the art. And if the Tunes here contained, can prove useful to Farmers and Mechanicks, the Author will have reason to be thankful.—Great numbers of Anthems and fuging tunes have been published in 20 years past, and by better Authors, so that it would be vain to add any of that kind, only two or thee are inserted, that I might not apper too much* out of fashion *; tho' I am confident that Tunes which gain* score, *are best for large and mixed Assemblies and Schools, and that for two reasons,* viz. 1. *they are much easier to be understood and remembered,* 2ly. *they are vastly more beautiful when applied to words ; for when all parts move on harmoniously, and each performer pronounces the words with* life *and expresses the sentiments of the subject, in a feeling manner, the music may be called* perfect : *While fuging Tunes run the words into such a* huddle, *that, (to use the expression of a great Master of Music)* nothing but a jargon of words and syllables is heard by the auditors. Consequently the plainest method is best in the service of God, who requires sincerity and simplicity in his worship ; therefore if we desire to belong to his spiritual assembly we should condescend to the weak, capacities of Children and foreigners, by using the plainest Tunes in our Church and family devotions that early habit may prove as a* Sacred School, *to lead their pliable minds to a steady habit, in* virtue, harmony, *and* Devotion. *While our voice remains, we are under obligation to praise our Redeemer, in cheerful gratitude. Should we attend with care, we may easily see the* vast *advantage our youth might make in those arts which capacitate the mind for the social enjoyments, which by good improvement, are harmony to God and happifying to men. The art of reading is attained by great care and time, while a good degree of Musical knowledge is gained in a month ; and those who are parents and heads of families, whil favored with health and a Competent interest for useful support, may with little cost, educate their Children and domesticks in the easy and pleasant art of Music, if seasonable care is used in practising those simple Tunes, which are adapted to their capacities ; this Duty ought to be performed with the greatest pleasure, by all who regard the happiness of their fellow creatures : If we view the vast advantages we have possest for twenty years, and reflect a moment on the bonds, which God and conscience have laid on us, we shall view the labour small in comparision of the pleasure which will result from the swift growth, which our Children may make in Psalmody : as a rational service required by God, and pleasent to every generous and social mind ; it would be highly criminal in us to leave our offspring destitute of that knowlege which God commends and every wise man loves. Very few are destitute of a voice for some part, not more than one in ten, but may employ his voice in some of the harmonious chords of divine praise. Dr. Watts pertinently observes, that "The human voice, is an Organ formed and tuned by God himself." and though some instruments are more nimble in touching quick notes ; yet in pronouncing the words, and placing the accents & cadences with the various soft and pathetic modes of address, (often displayed by good fingers) make vocal music infinitely preferable. A little experience, under the care of a faithful Master, may soon fit the pliable minds of our youth in the decent performance of that most exalted part of Worship and human enjoyment : Music has several excellent effects,* viz. *It induces the savage, the Rude and profane, to attention, civilityand sometimes to generosity and religion. It attracts the affections of youth and age from the groveling sensuality of covetousness and sinful gratification, and points their views to objects of social, sublime, and eternal happiness and insensibly draws the human heart to generosity, and friendship ; and dispelling envy, ignorance, and every species of sin, raises the thoughts to contemplate the glorious harmony of the seraphic mansions, where all the inhabitants, in eternal harmony, offer grateful, extatic and immortal praise to God, the Father, Son and blessed spirit in perfect Concert, in the delightsome regions of consummate glory.*

The Author has put his own Hymns to the following tunes, (except p. 22, and 31,) and has, in M. S. 500 *more, which he intends to publish in future.*

* *Mr. E. Mann, of Northampton.*

B.F.G. 317.416 Sept. 80 182

...ich, (*Mass.*) Feb. 14, 1799.

RULES of MUSIC.

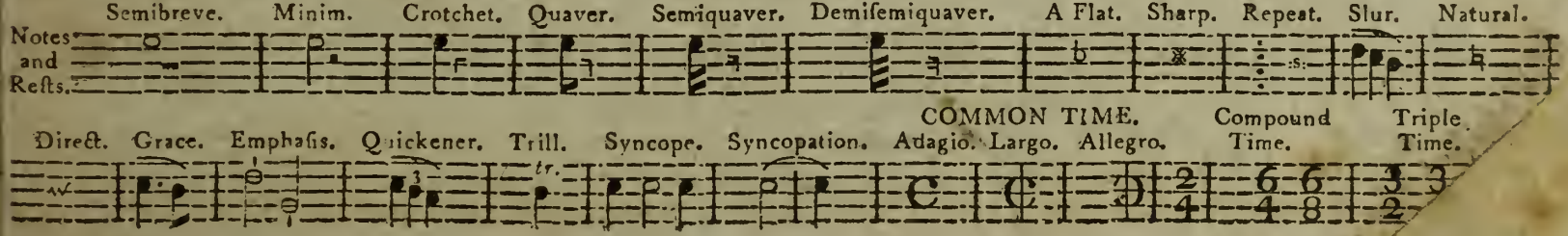
GAMUT AND MUSICAL CHARACTERS.

Tenor, or Treble.		Bass.		Counter.	
G	Sol.	B	Mi.	A	La.
F	Fa.	A	La.	G	Sol.
E	La.	G	Sol.	F	Fa.
D	Sol.	F	Fa.	E	La.
C	Fa.	E	La.	D	Sol.
B	Mi.	D	Sol.	C	Fa.
A	La.	C	Fa.	B	Mi.
G	Sol.	B	Mi.	A	La.
F	Fa.	A	La.	G	Sol.
E	La.	G	Sol.	F	Fa.
D	Sol.	F	Fa.	E	La.

RULES *for finding the* MI.

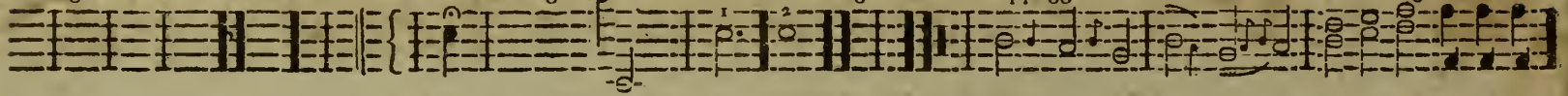
Its natural place is in	F	If F be *sharp* mi is in	F
But if B be *flat* mi is in	E	If F and C	C
If B and E be *flat* mi is in	A	If F C and G	G
If B E and A be *flat* mi is in	D	If F C G and D	D
If B E A and D be *flat* mi is in	G	If F C G D and A	A
If B E A D G be *flat* mi is in	C	If F C G D A and E	E
If B E A D G C *flat* mi in	F	If F C G D A E and B	B
If B E A D G C F *flat* mi in	B		

N. B. FLATS and SHARPS are neceſſary, in order to bring the notes within the compaſs of five lines, without adding too many ledgers and double ledgers; which muſt be the caſe, if *flats*, &c. are not uſed. Therefore the *ſharps* and *flats*, which regulate the *Mi*, are conſidered only as a *Remover*, or Counteracting Cliff, added only for convenience.—We have been taught to ſay, "If B is flatted, mi is in E, &c." But, in *fact*, the letters of the Gamut are all removed by the *flat*, or *ſharp*, ſo that B, now ſtands in the place of E, &c. &c.



CONTINUATION OF MUSICAL CHARACTERS.

Single Bars. Double Bars. Braces. Hold. Ledger Lines. Double Ending. Close. Appoggiatura. Transition. Choosing Notes.



EXPLANATION OF THE MUSICAL CHARACTERS.

1st. A STAFF, or STAVE, is five lines on which Tunes are prick'd, or printed; any short line above, or below, is called a Ledger, which only guides the eye of the performer, to the name and sound of the note placed on, or near such Ledger.

A CLIFF, denotes a particular part of Music, as, G Cliff, signifies Tenor, or Treble, F Cliff, signifies Bass, and C Cliff, signifies Counter: And these Cliffs are always placed on the lines where their respective letters stand.

A SEMIBREVE, is a round note, and fills a bar in *common time*, being equal in time to two Minims, four Crotchets, eight Quavers, sixteen Semiquavers, or thirtytwo Demisemiquavers. See the other notes under their respective names.

FLATS and SHARPS, remove the Mi, or governing note, as you see in the Table of Characters. An accidental *flat*, or *sharp*, affects only the next note at its right hand: A *flat* sinks the note half a tone, and a *sharp* raises a note half a tone.

A REPEAT, shows that the Tune, or Anthem, is to be sung over again, from the beginning, or as far back as another Repeat.

A SLUR, or TIE, shows that all the notes in said *slur*, must be sung in one syllable.

A NATURAL, shows that the note at its right hand, is to be sounded (in proportion to the lines on the Gamut) as if there had been no *flat*, or *sharp*, at the beginning of said Tune. A Natural cannot be used in Tunes where the Mi is not removed by *flats* or *sharps*.

A DIRECT, is placed at the end of a stave, to point to the place of the first note in the next stave.

A GRACE, or *Point of Addition*, placed on the right hand of a note, makes it half as long again as it would otherwise be, and often, in notes ascending, or descending, *beautifies* a transition.

An EMPHASIS, or *Mark of Distinction*, shows that the construction of the tune, or the importance of the word, or words, requires a double force of voice on the notes so marked.

A MARK of DIMINUTION, is a figure 3, placed over, or under three notes, and shows they must be sung one third quicker, viz. in the time of two such notes.

A TRILL, is a regular warbling of the voice on that note, under which the *Trill* is set.—No trill is to be made at random, by performers, without the mark.

A SYNCOPE, is a long note in the middle of a bar, with shorter notes on each side, and is generally occasioned by an important syllable or word which requires it. Sometimes it suits best to be so made as to answer chords in composition.

SYNCOPATION, is a sound carried through a bar, by slur, in order to lengthen the syllable.

SINGLE BARS, divide the time, according to the measure note, and show where to place the accent and cadence.

DOUBLE BARS, were used for the end of lines in poetry, to read the Psalm by; and some authors use them at the end of a strain; but I think Rests answer the purpose much better.

BRACES, are used to determine the number of parts which move together.

HOLD, is used by some authors; but as there is no exact time assigned to it, 'tis to be considered as useless, at this day.

Ledger Lines, are added, to guide the eye of the performer, when the notes aſcend or deſcend two places above or below the five lines.

A Double Ending, Denotes a repeat ; and that you are to ſing the note under figure 1 before the repeat, and omit it when repeating, and ſing that under figure 2, unleſs connected with a ſlur, in which caſe both muſt be ſung repeating.

A Close, is two or more bars together, and denotes the end of a tune.

An Appoggiatura, or leading note, is a character of little uſe, and omitted in general, by modern authors, as ſuperfluous.

A Transition, is an accurate aſcent, or deſcent of the voice, in a ſlur, or other notes, according to the time and degree of diſtance.

Choosing Notes, are placed directly over each other, and one or all may be ſung together, and eſpecially at the cloſe of a Baſs, they ſhould be founded clear and very ſoft, which is one of the nobleſt graces in Muſic.—*Cadence*, is a peculiar ſoftneſs, on the unaccented notes.—

Of a PENDULUM.

Pendulums, ſhould be made of light wood, round ſhape, hung by a thread of nearly 39 inches in length, for crotchets in ⊏ for 3/2 and 6/4 modes, and for ⊏ either 7 feet for minims, or 22 inches for crotchets, for 3/4 and 6/8 22 inches, for 2/4 9 inches, for 3/8 6 inches long.

Note. *For a more accurate definition of the length of Pendulums, See Mr. Read's Introduction to Muſic.*

Of BEATING TIME.

BEAT Crotchets in common time thus, let the fingers fall (onto the table) 6 inches, then bring the heel of the hand down gently, then raiſing the hand (ſix inches) ſhut up the fingers, then raiſing it a little higher, throw open the fingers, to begin the next bar. And ſo in the ſecond mode of Common Time. The third mode of Common Time, is beat one motion down, and one up, in each bar, ſteady motion, the accent falls generally on the firſt and third crotchets, when the bar is fill'd with ſuch notes, as in the two preceding modes. The fourth mode is 2 4, of two crotchets in a bar, the accent generally falls on both parts of the bar nearly alike ; but when it conſiſts of quavers, it falls on the firſt and third, as in Allegro. Triple Time, conſiſts of three motions in a bar, equally divided, as follows : Let the fingers fall on the table, then the heel of the hand, then raiſing the whole hand ſix inches, (with fingers kept ſtraight) which fills the bar. And ſo in 3-4 and 3-8, only quicker in proportion to the length of pendulums. Compound Time, has ſix crotchets, or ſix quavers in a bar, beat three crotchets falling, and three riſing, with 39 inch pendulum. 6-8 alſo, with 22 inch pendulum. The accent falls on the firſt and fourth notes, or parts of ſaid bars.

N. B. Theſe directions may appear trivial to ſome ; but they are *abſolutely* neceſſary for harmonious and regular Muſic.

An EXPLANATION *of* TERMS USED *in* MUSIC.

ADAGIO, ſloweſt mode of time.
Affettuoſo, or Affectuoſo, Affectionately.
Air, leading part.
Allegro, a briſk movement.
Andante, not too quick, alſo in a diſtinct manner.
Divoto, in a devout manner.
Expreſſivo, Expreſſively.
Forte, Loud.
Fuge, the parts falling in after each other in the ſame notes.
Grave, heavy and ſlow.
Mæſtoſo, or *Mæſtuſo*, with majeſty.
Moderato, ſlacken the time.
Piano, Soft.
Symphony, or *Sym*, an interlude for inſtruments.
Uniſon, when two or more parts ſound the ſame note of an Octave.
Vigoroſo, with energy.
Vivace, lively, quick.
Voluntary, an air played in the church without ſinging.

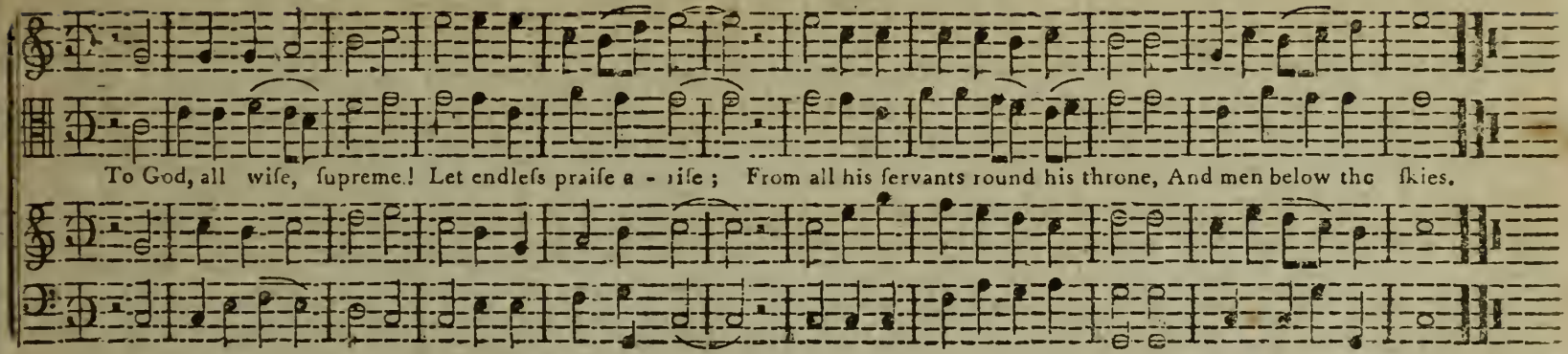
NECESSARY DIRECTIONS.

IN this place I wiſh to give my opinion concerning the mode of teaching in Muſic. 1ſt. Let the teacher try each ſcholar's voice carefully, in raiſing and falling the notes of an octave, and obſerve whether the ſcholar can ſound the ſemitones accurately, or not, viz. from mi to fa, and la to fa, aſcending, and fa to la, and fa to mi, deſcending; for if the ſcholar can't ſound them exactly, after repeated trials, 'tis beſt for him, never to attempt the practice of muſic; for one ſuch perſon will make diſcords enough to confuſe and deſtroy the melody of five hundred good ſingers.——2dly. Chooſe a large, tight upper room, if poſſible, where a little fire will anſwer, for large fires are hurtful to the voice.—3dly. Admit no ſpectators, 'till the ſcholars can perform ſome pieces of muſic decently; for ſpectators, by filling up the room, whiſpering, &c. deſtroy the muſic; ſpectators may be admitted after the ſchool can ſing regularly, and continue in, or about the ſchool room, no longer than while ſuch tunes are performed.—4thly. In proportioning the parts, chooſe the higheſt and cleareſt female voices, (or boys at ten years, &c.) for counter, verſe them well in the Gamut and notes firſt; for if the counter is neglected, the performers of that part will ſoon be diſcouraged, and thus loſe the counter entirely.—5thly. Take the next beſt voices for Tenor, then divide the reſt for Baſs and Treble, as their voices will beſt ſuit.—6thly. Suffer no noiſe of whiſpering, (or otherwiſe in time of ſinging) for nothing can be more baneful or diſgraceful.—7thly. Teach the ſcholars. all the letters from the reſpective Cliffs, upward, and downward, perfectly, or till they can repeat them by heart.—8thly. Begin with a Tune placed on mi, natural, as Auguſta, page 7th. and teach every ſcholar to name the letter, and the note, belonging to it immediately, thus, G ſol, C fa, B mi, C fa, D ſol, E la, &c. thro' the whole tune; in all its parts.—9thly. When the ſcholars can name the notes readily, let all the Tenor ſound the notes diſtinctly, as one, while the Baſs, Treble and Counter, ſit ſilent.—10thly. When the Tenor can move on correctly, let the Baſs name the letters and notes, as the Tenor has done, (keeping time by the motion of the hand) till all can eaſily give the ſounds, and beat the time together. In like manner the Treble, Counter and Baſs, each ſucceſſively, the others ſitting ſtill except the motion of the hand in beating.—11th. Let no ſcholar ſing ſo loud, but that he may diſtinctly hear all the parts, and perceive their agreement.

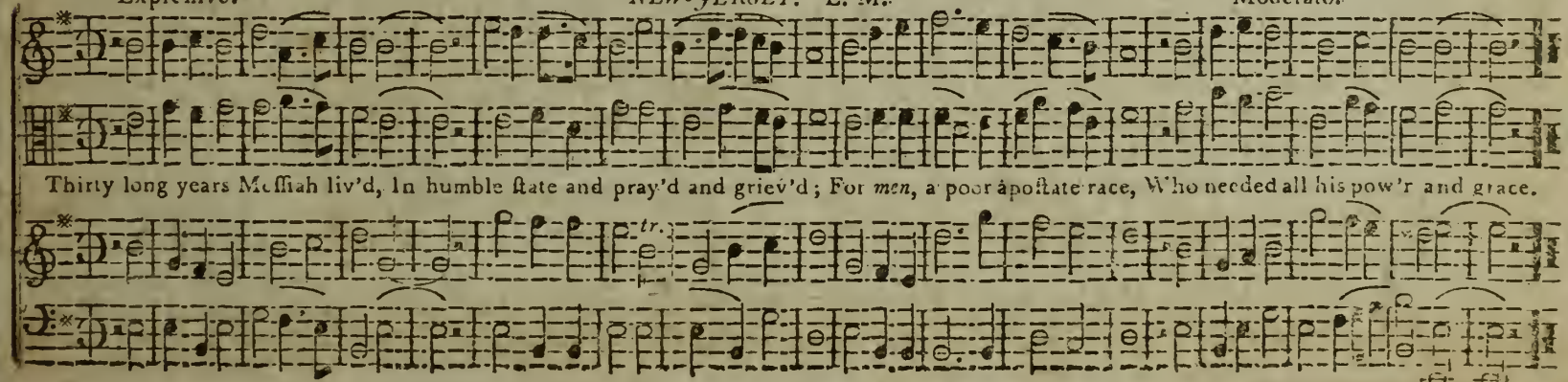
ERRATTA.--P., e 14. the laſt note in Compaſſion, treble ſhould be on C.— Page 19, in ſome copies, a minim appears like a crotchet.—Page 29, i many co[illegible]es. the 10th. bar of Galilee. Baſs, the ſemibreve on G ſhould be a minim.—Page 30, the firſt note in the 10th. bar, of the Treble of Zion. ſhould be a minim.—Page 31, in the 4th. bar, of Solemnity, Baſs, the ſemibreve ſhould be a minim —Page 9, 3d. bar, of Meditation, treble, the minim ſhould be on A.—Page 10, in Glory, add a point to the minims after the middle reſt.

WORSHIPPER's ASSISTANT, &c.

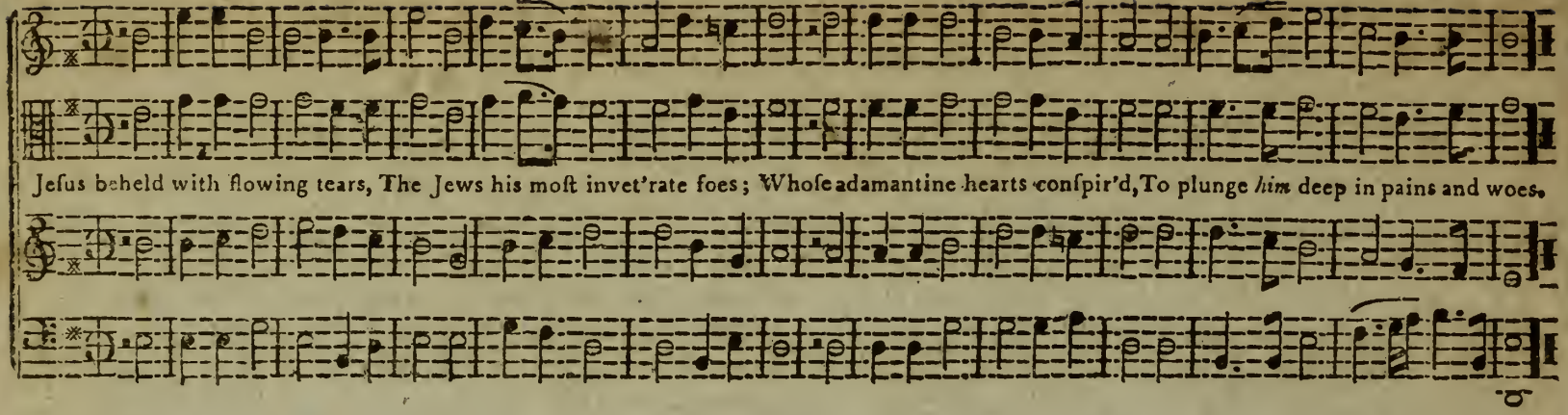
AUGUSTA. S. M.



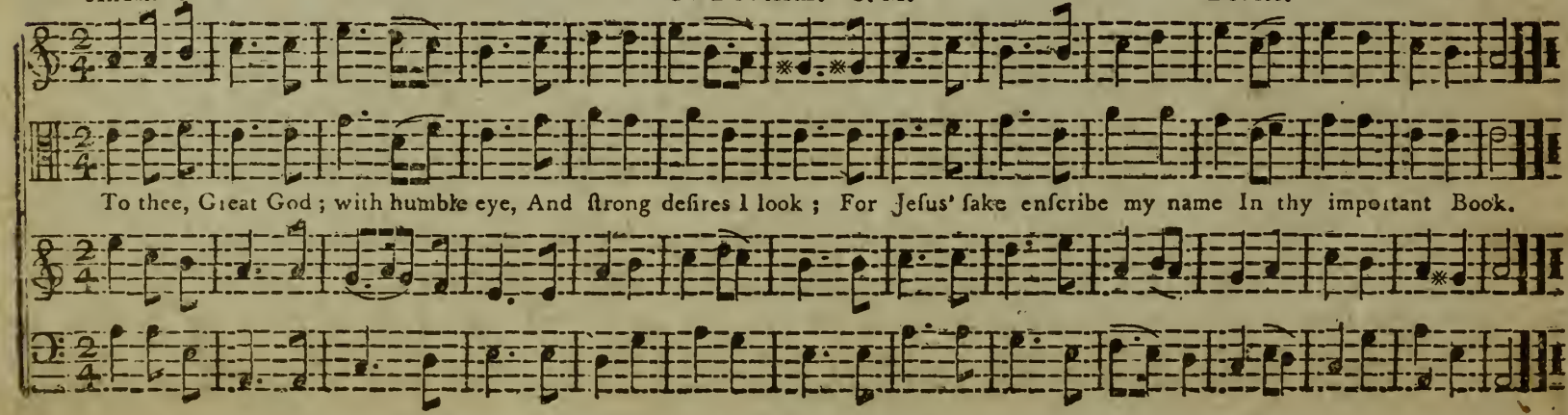
Expreſſivo. *NEW-JERSEY.* L. M. Moderato.

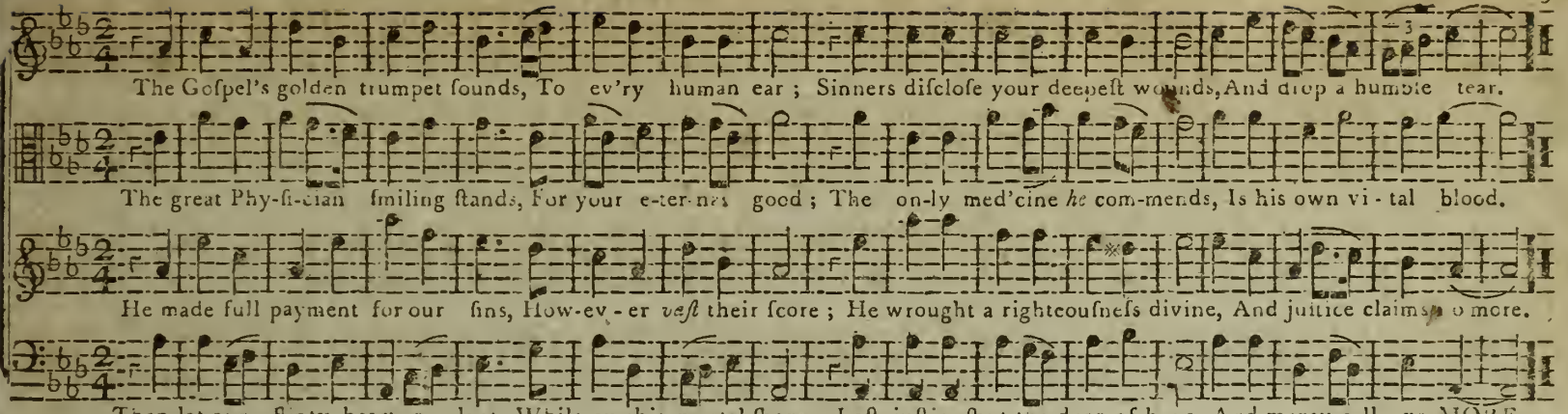


Grave. *ALEXANDRIA.* L. M.

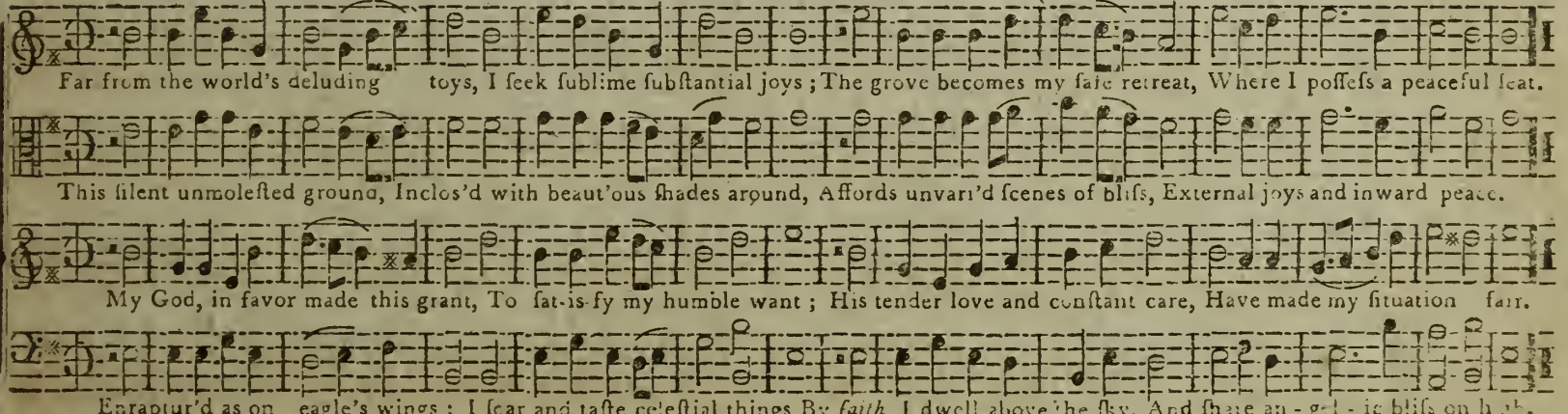


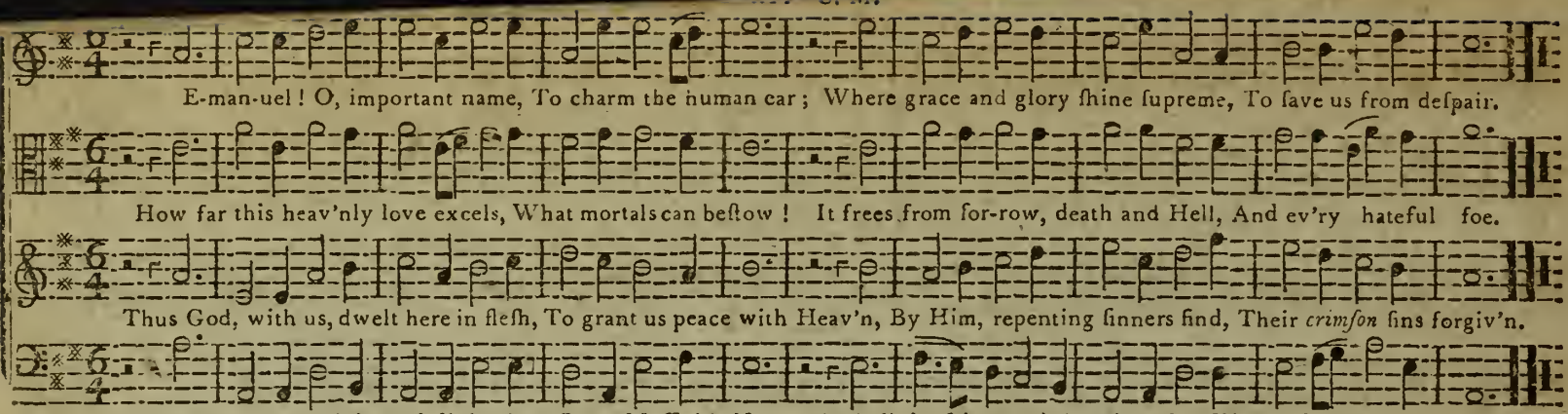
Andante. *DELAWARE.* C. M. Devoto.



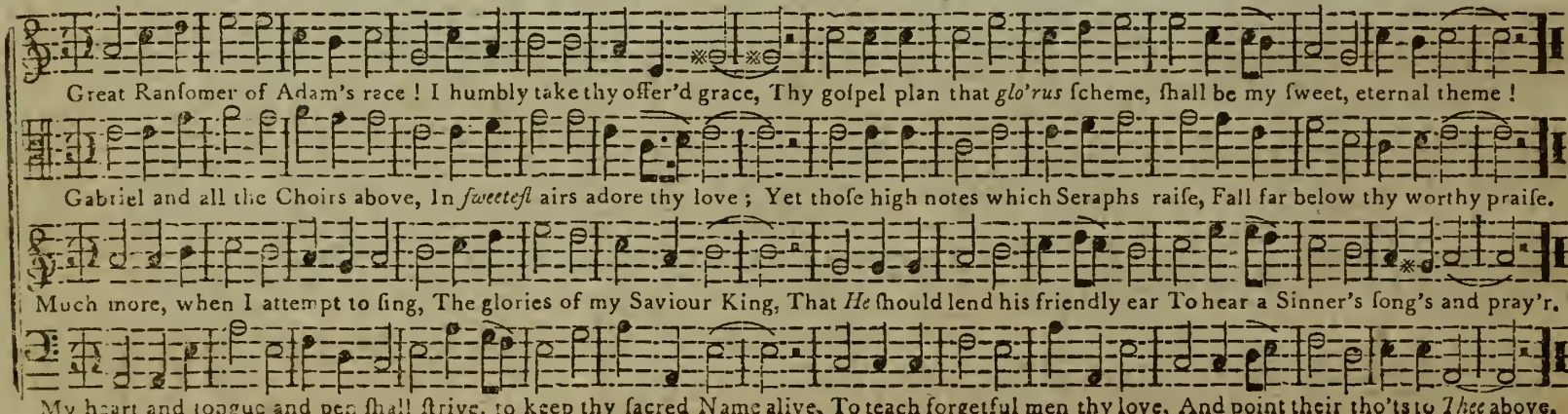


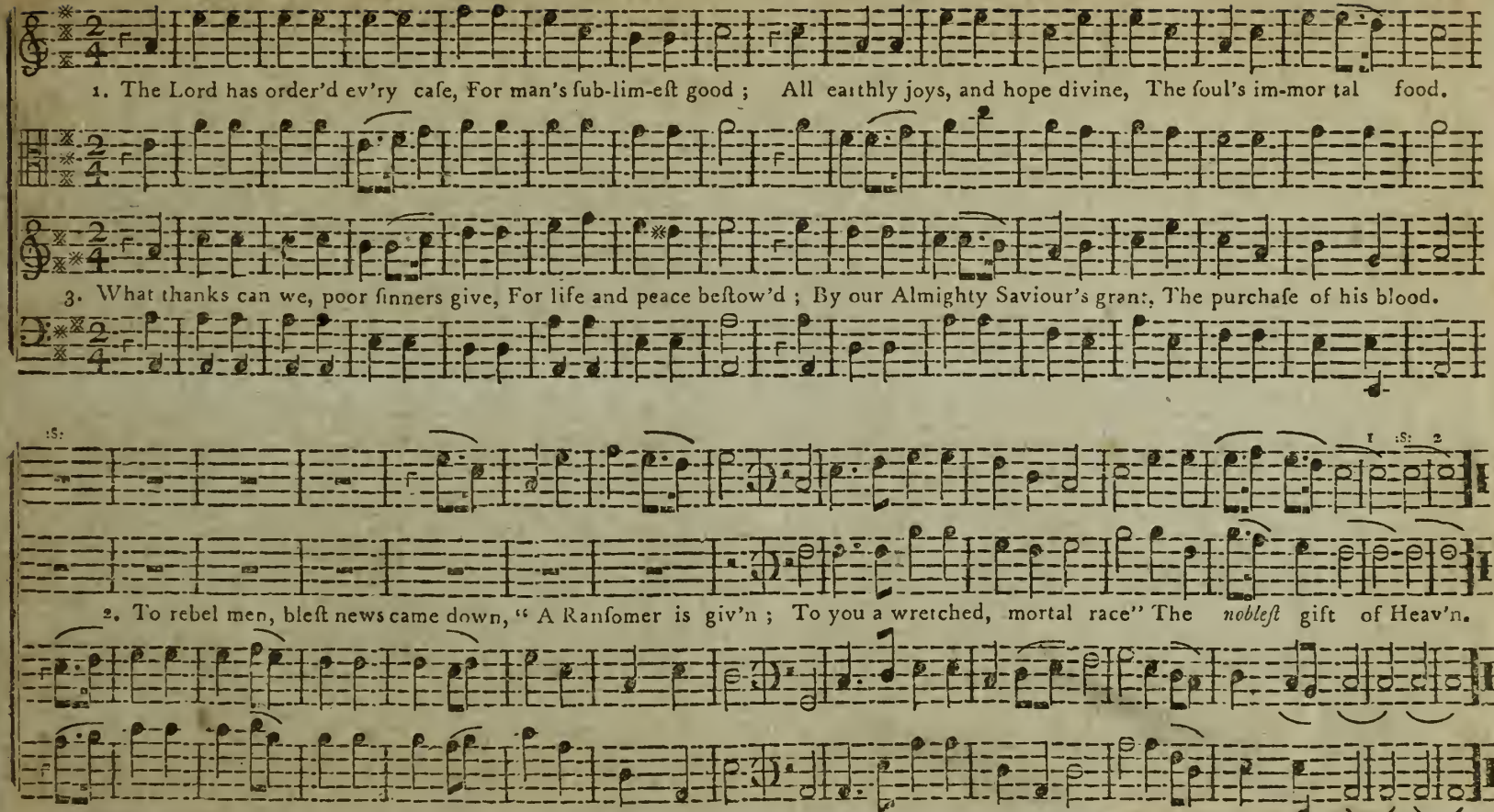
MEDITATION. L. M,



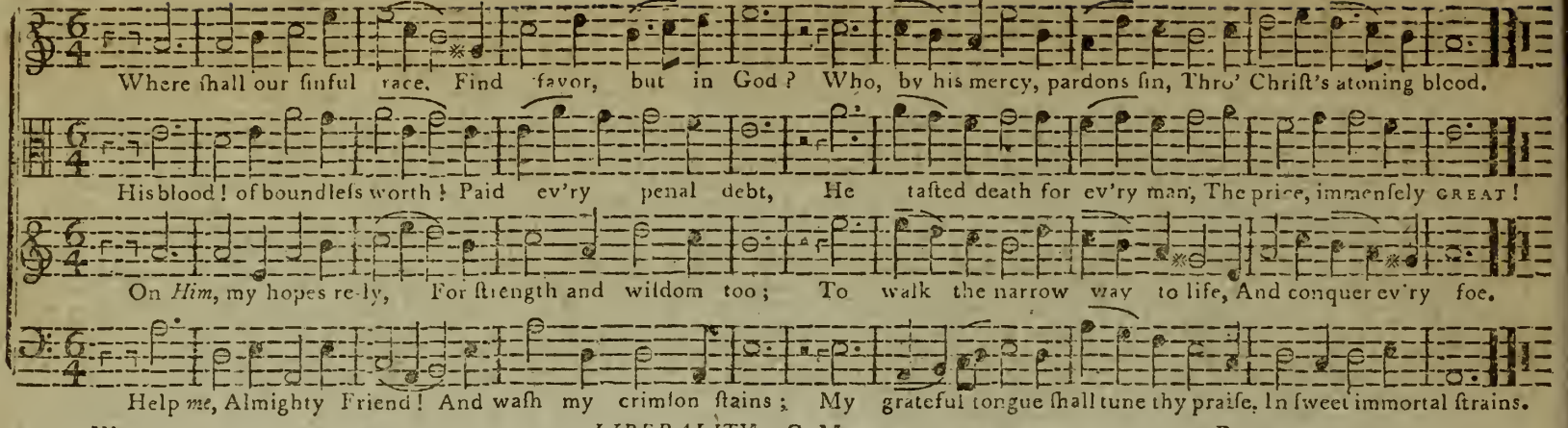

E-man-uel ! O, important name, To charm the human ear ; Where grace and glory ſhine ſupreme, To ſave us from deſpair.
How far this heav'nly love excels, What mortals can beſtow ! It frees from ſor-row, death and Hell, And ev'ry hateful foe.
Thus God, with us, dwelt here in fleſh, To grant us peace with Heav'n, By Him, repenting ſinners find, Their *crimſon* ſins forgiv'n.
Im-menſe ! Unequal'd ! and divine ! Is Great Meſſiah's Name ; And all the ſaints and Angels make, His praiſe, their nobleſt theme.

MACEDON. L. M.

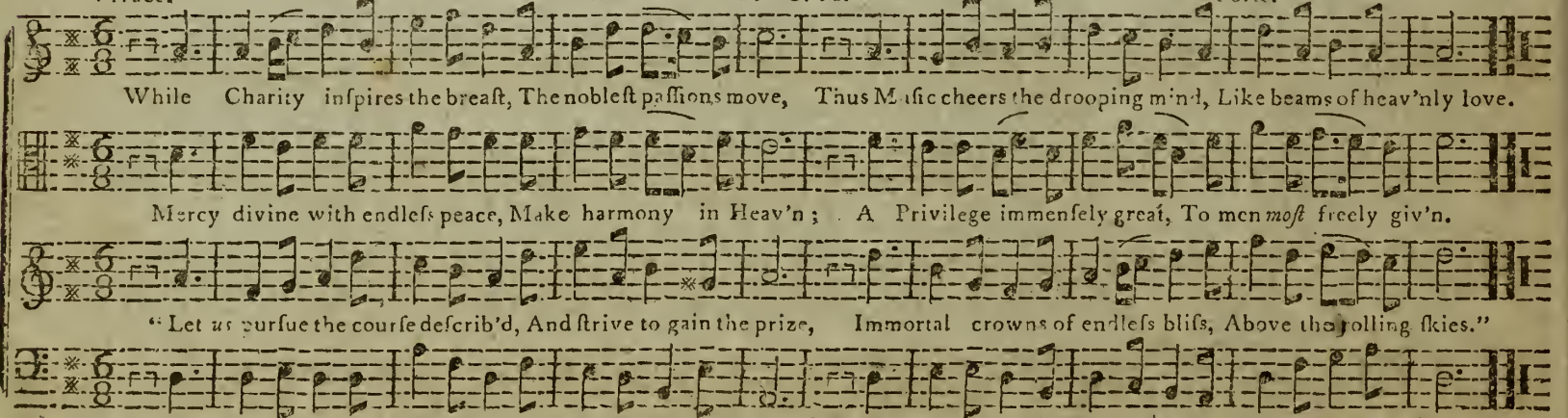

Great Ranſomer of Adam's race ! I humbly take thy offer'd grace, Thy goſpel plan that *glo'rus* ſcheme, ſhall be my ſweet, eternal theme !
Gabriel and all the Choirs above, In *ſweeteſt* airs adore thy love ; Yet thoſe high notes which Seraphs raiſe, Fall far below thy worthy praiſe.
Much more, when I attempt to ſing, The glories of my Saviour King, That *He* ſhould lend his friendly ear To hear a Sinner's ſong's and pray'r.
My heart and tongue and pen ſhall ſtrive, to keep thy ſacred Name alive, To teach forgetful men thy love, And point their tho'ts to *Thee* above.


1. The Lord has order'd ev'ry caſe, For man's ſub-lim-eſt good ; All earthly joys, and hope divine, The ſoul's im-mor tal food.
3. What thanks can we, poor ſinners give, For life and peace beſtow'd ; By our Almighty Saviour's grant, The purchaſe of his blood.
2. To rebel men, bleſt news came down, " A Ranſomer is giv'n ; To you a wretched, mortal race" The *nobleſt* gift of Heav'n.
4. To *Thee* moſt glor'us prince of grace, Let endleſs praiſe be giv'n ; From Angels and the human race, By all in Earth and Heav'n.

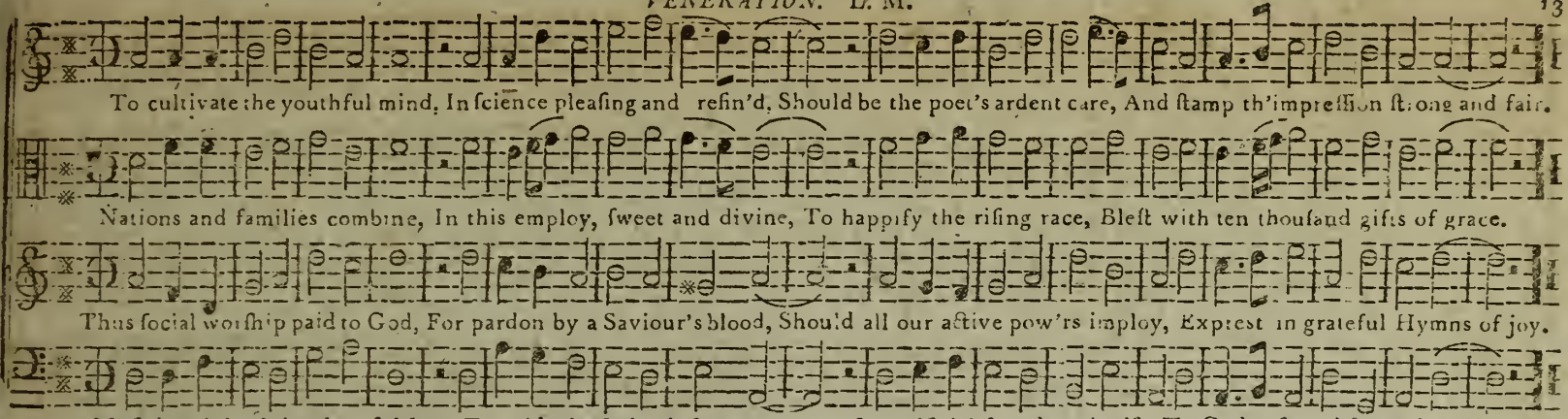
HERMON. S. M.



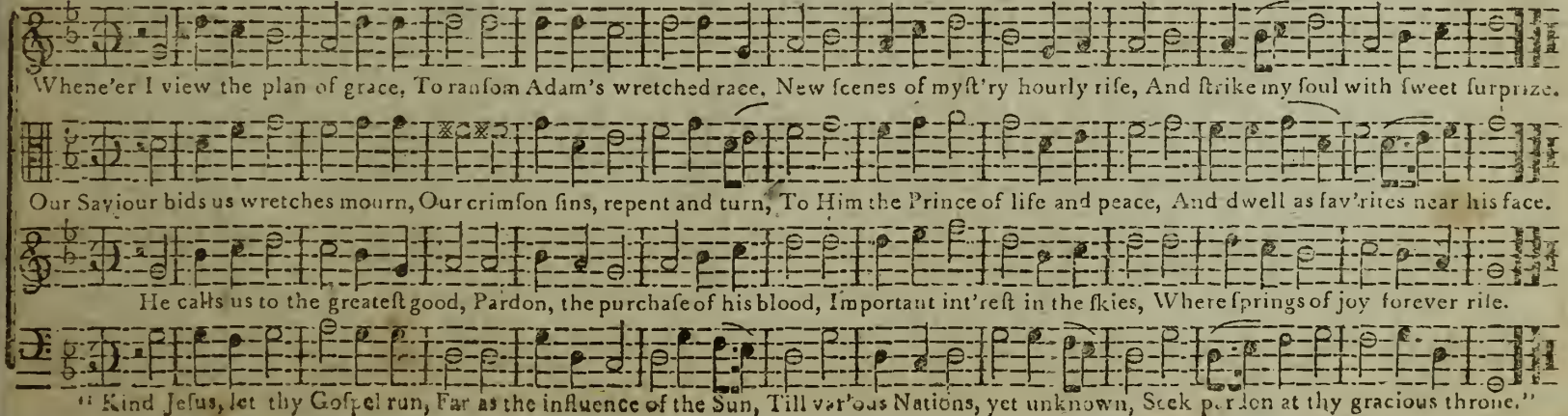
LIBERALITY. C. M.



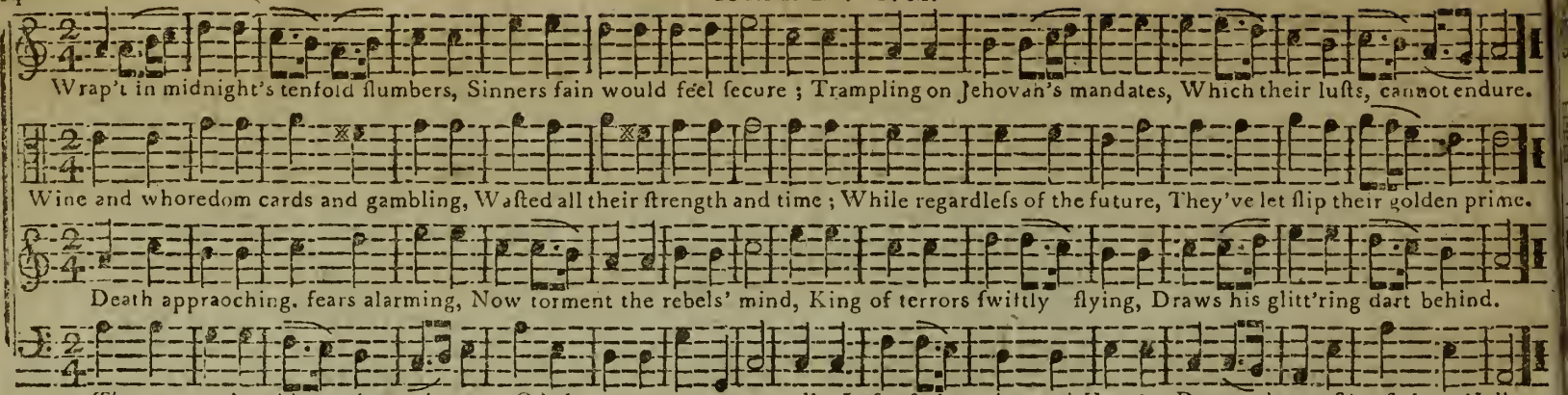
VENERATION. L. M.



CONSONANCE. L. M.

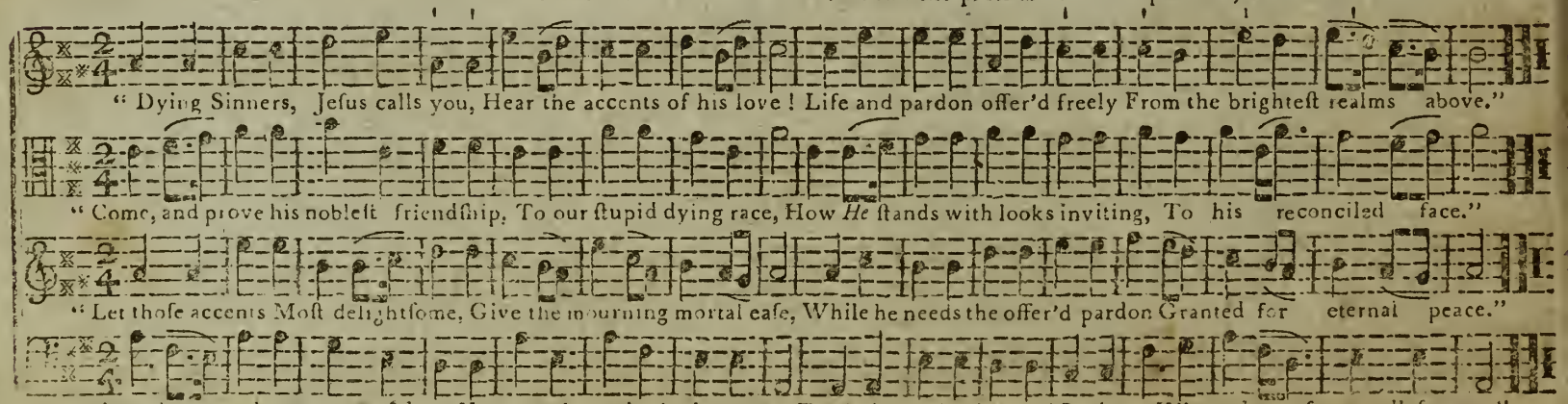


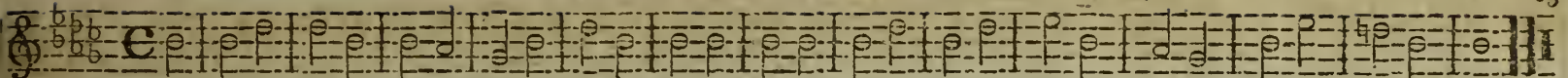
SURPRIZE. P. M.



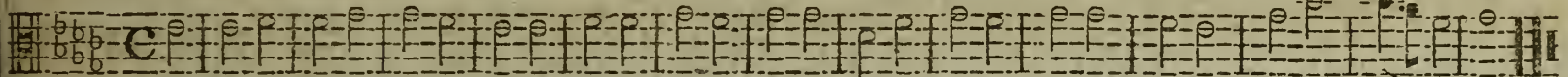
COMPASSION. P. M.

N. B. All the parts are to be emphaſiz'd, as the Treble.

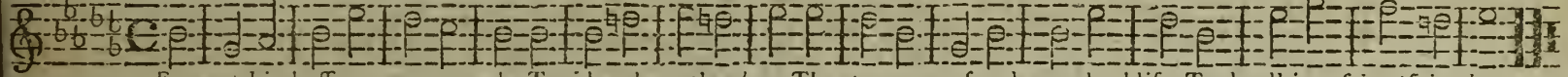




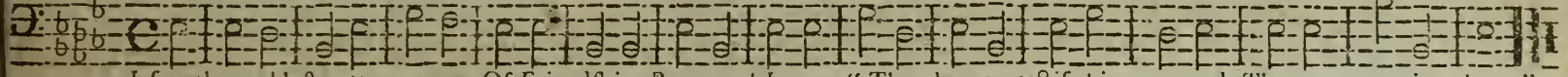
Let ſoft and mournful ſounds excite, Our ſympathetic love ; Till all by gen'rous tho'ts and words The *nobleſt* friendſhip prove.



While we ſurvey the num'rous woes, Our fellow mortals feel ; Let *us* beſtow a kind relief, By gen'rous ſpeed and zeal.

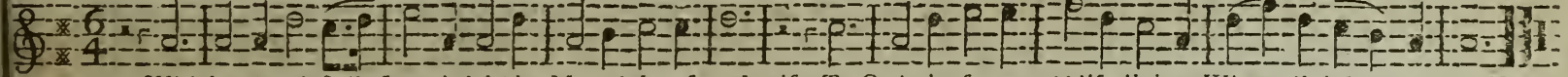


For each kind office were we made, To aid each other *here*, Thus to prepare for heavenly bliſs, To dwell in friendſhip *there*.

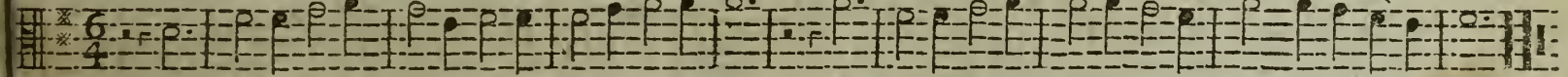


Jeſus the nobleſt pattern gave, Of Friendſhip, Peace and Love ; " Then let us practiſe his command, That we may reign above."

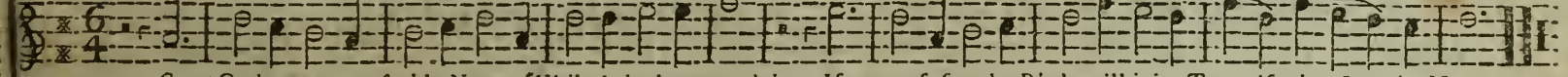
SERENADE. C. M.



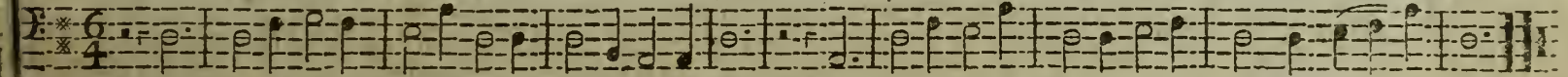
With love's celeſtail flame inſpir'd, My ev'ning ſong I raiſe, To God, the ſource of bliſs divine, Who well deſerves my praiſe.



Secur'd from num'rous ſnares and Deaths, By pow'r and love unſeen ; My ſoul returns immortal praiſe, To his moſt glo'rus Name.

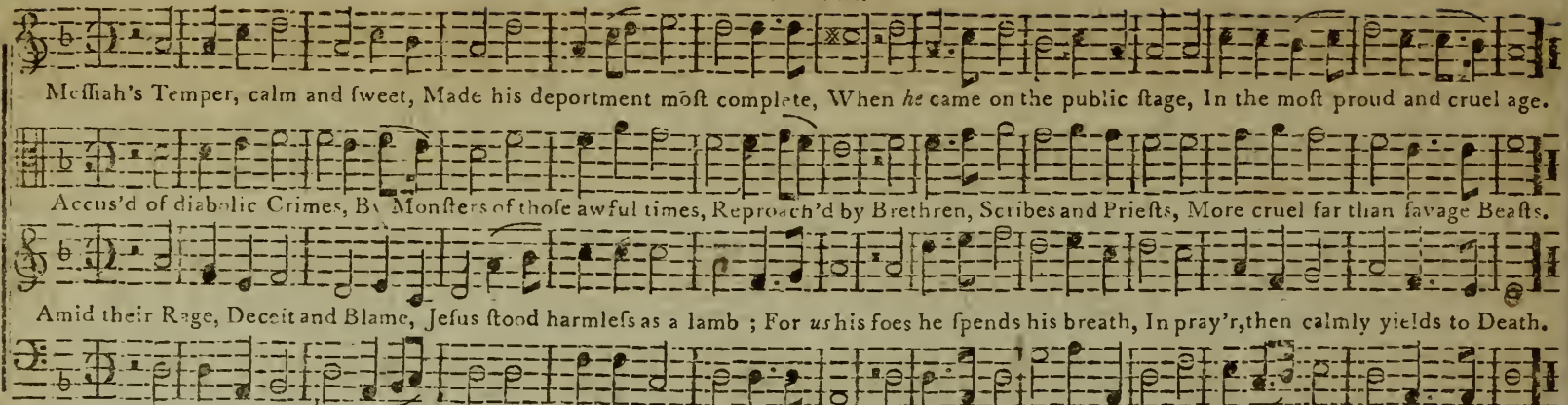


Great God accept my feeble Notes, While I thy love proclaim ; If men refuſe, the Birds will join, To praiſe thy ſacred Name.



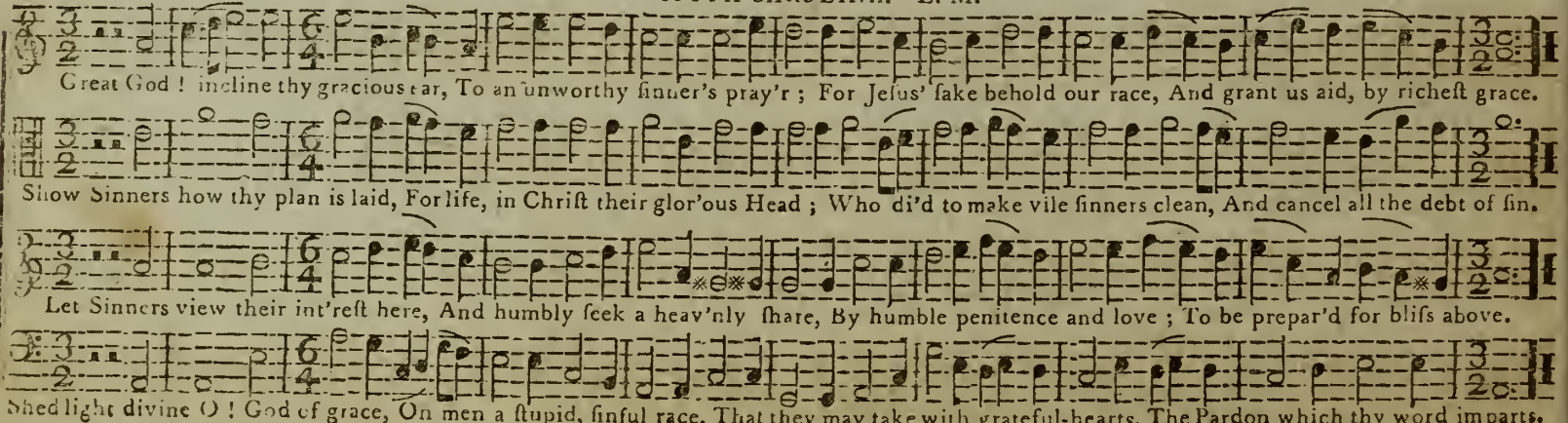
With *them* at earlieſt hour of dawn, I'll riſe to bleſs thy Name ; And in each wakeful hour of night, Review the *pleaſing* theme.

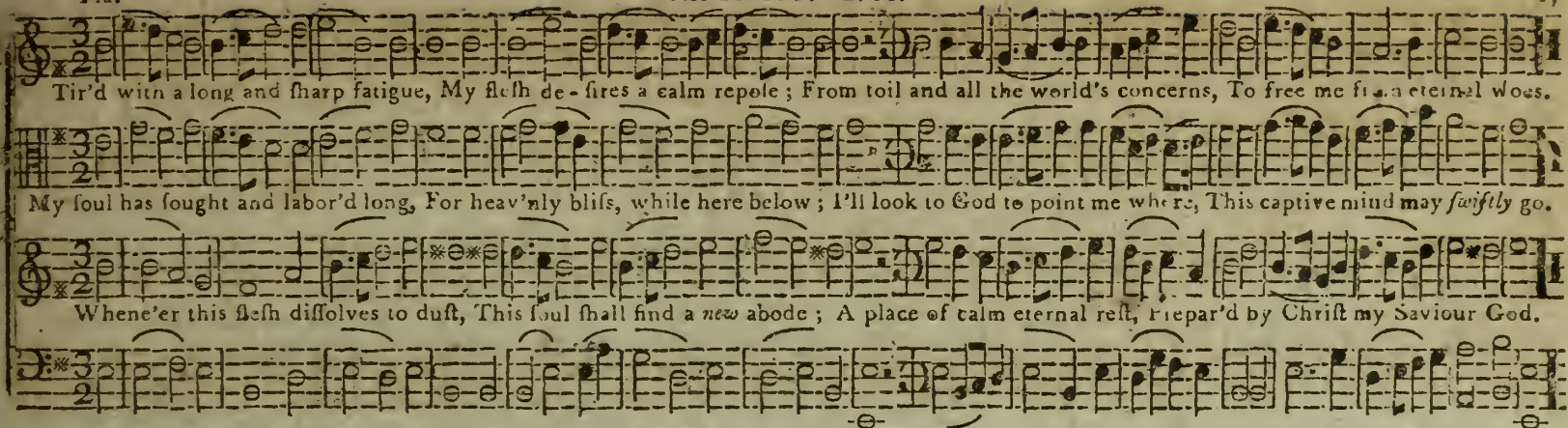
CHARITY. L. M.



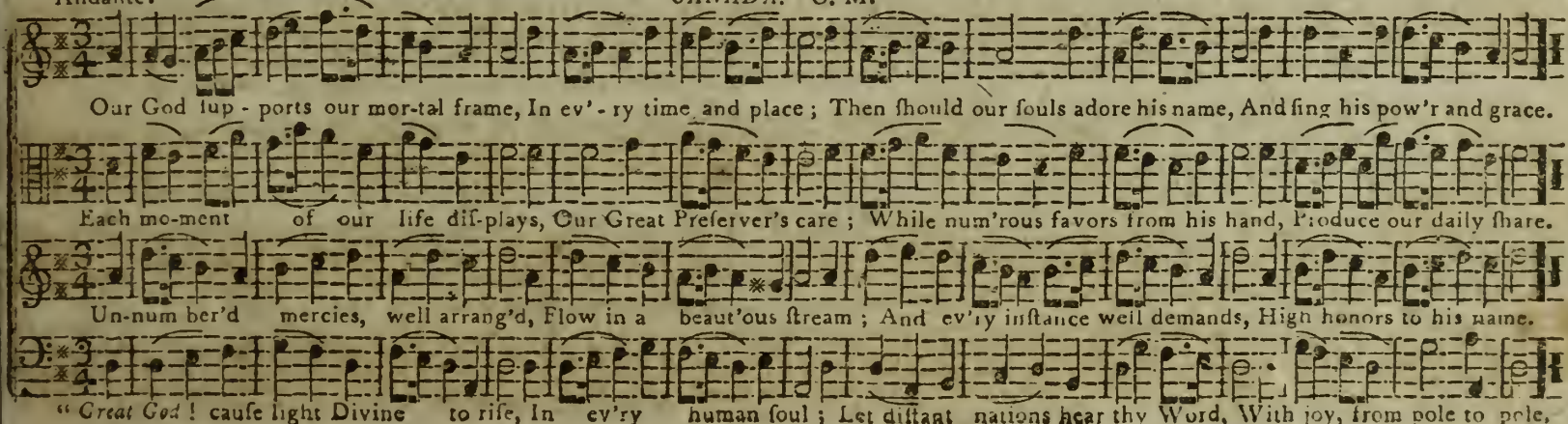
Moderato.

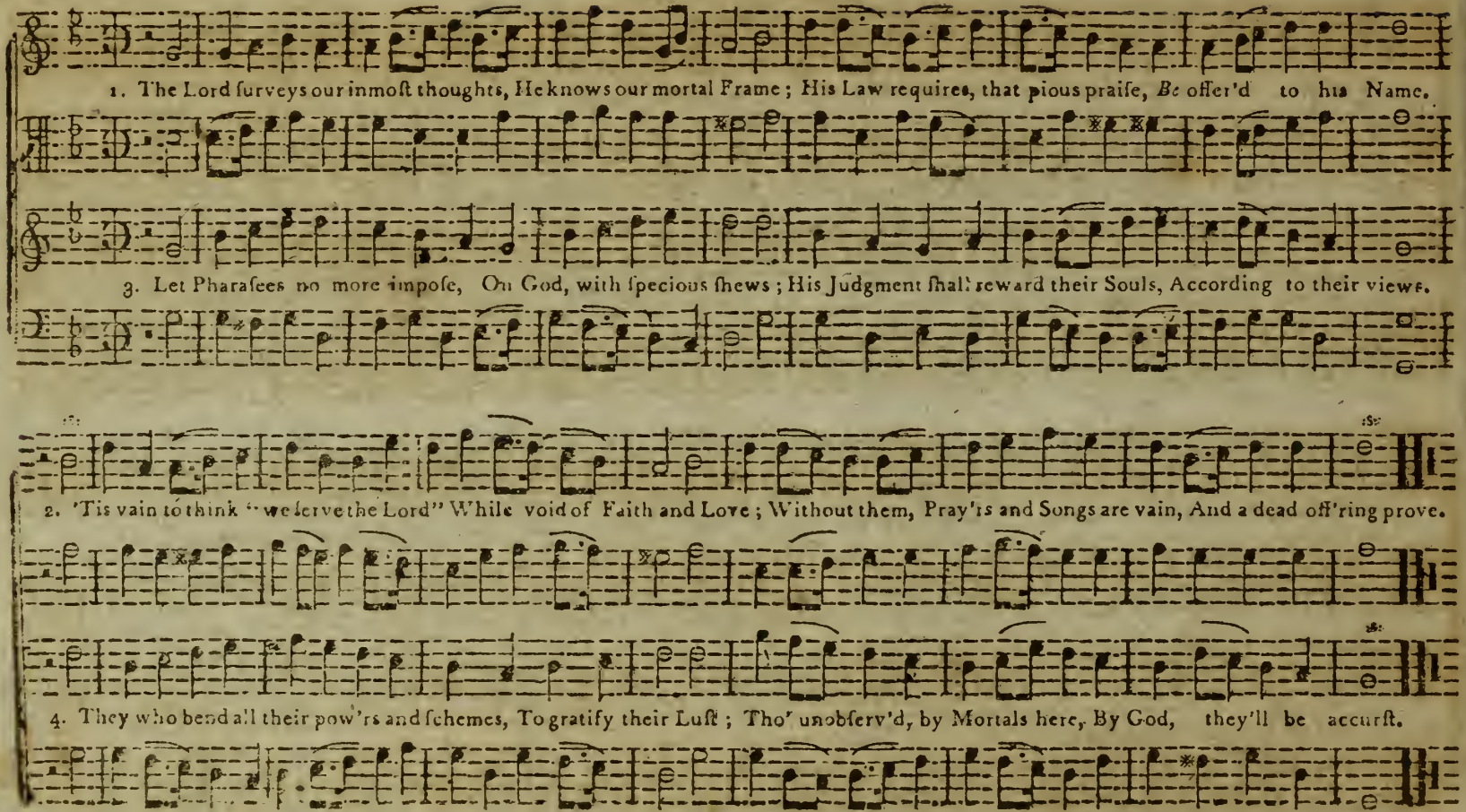
SOUTH-CAROLINA. L. M.

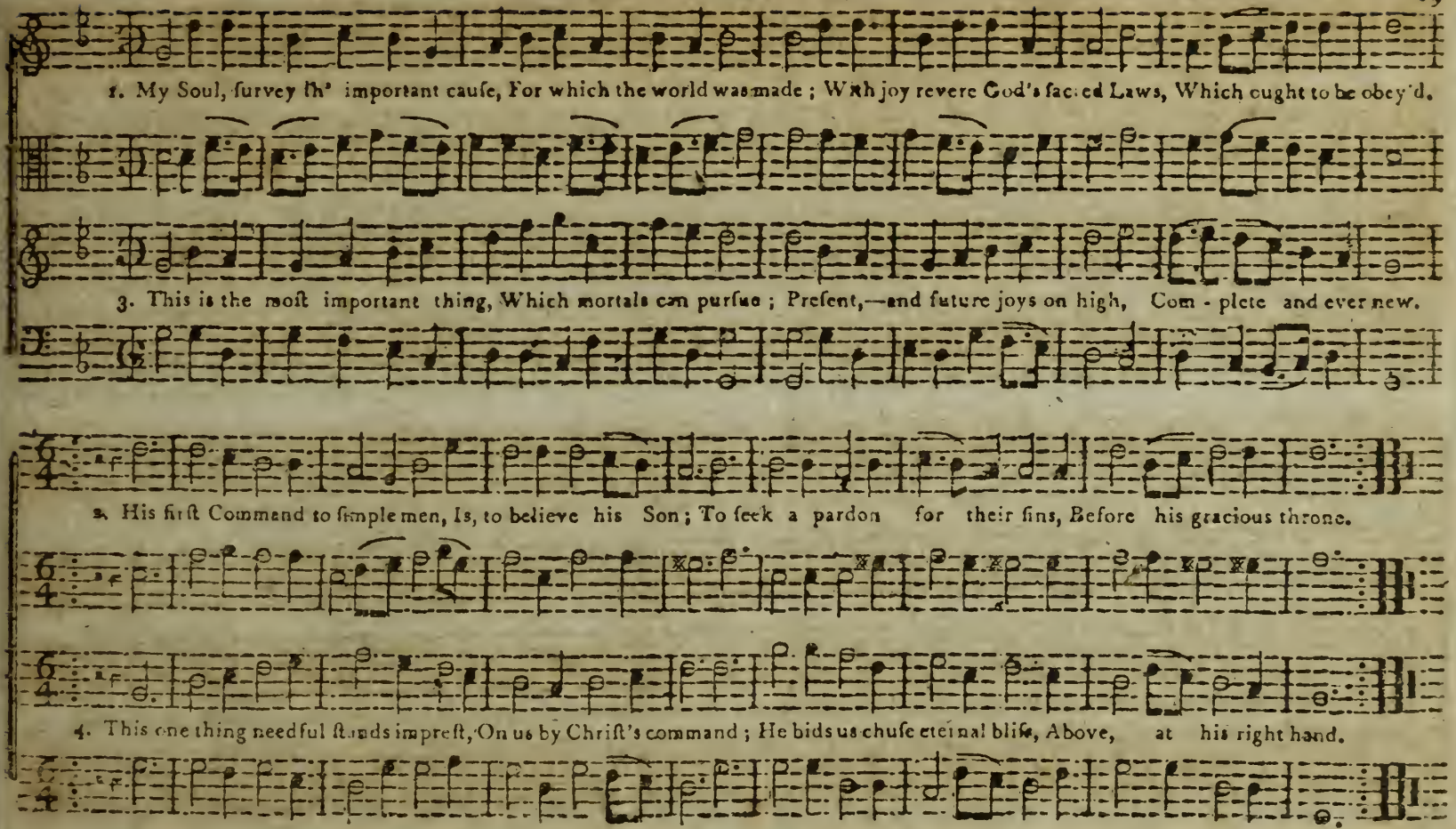


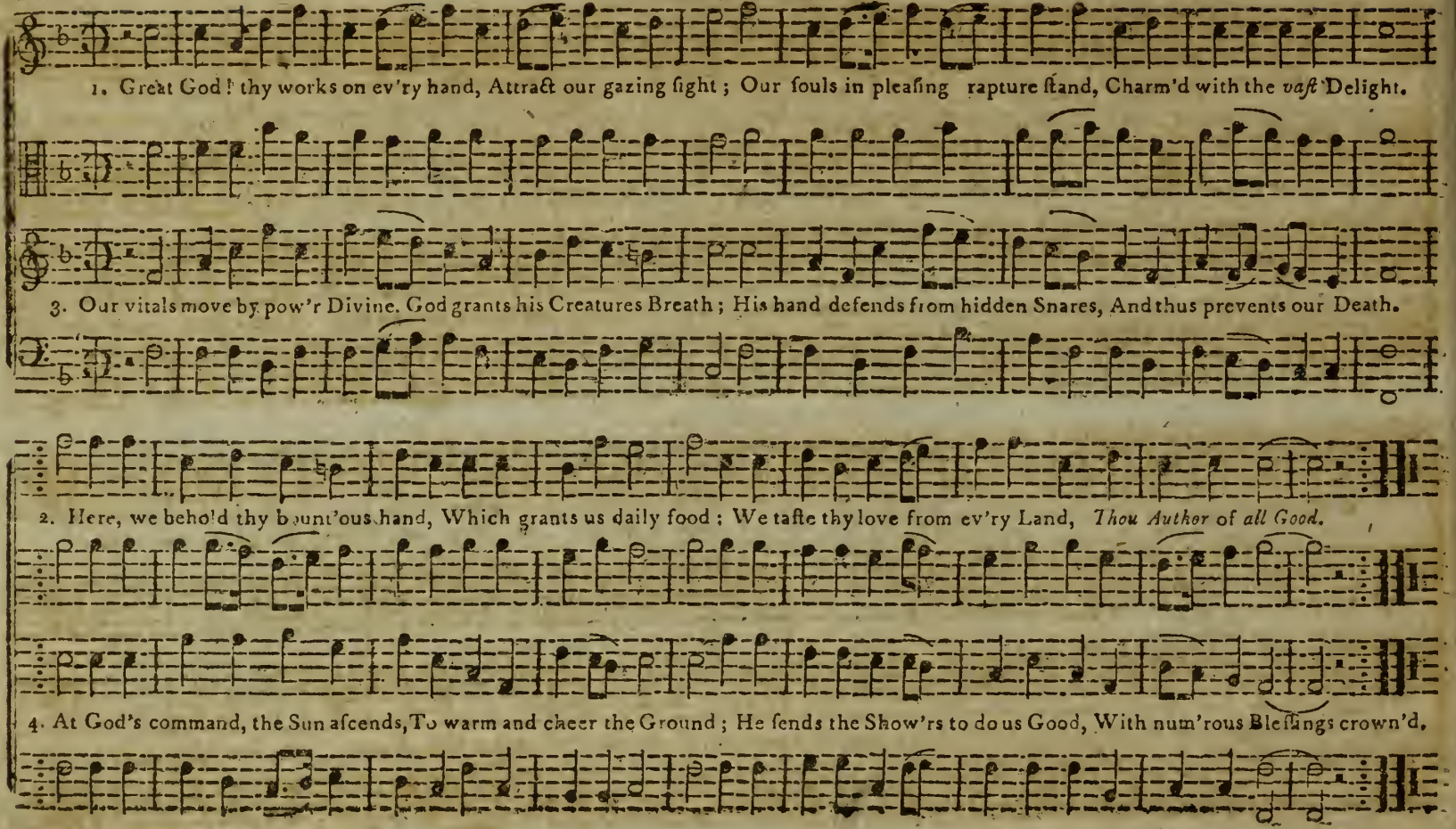


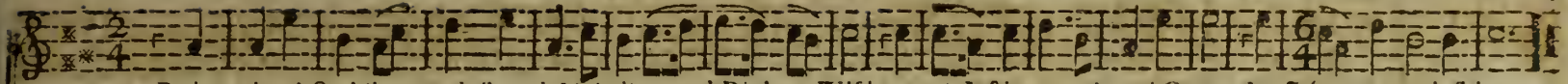
Andante. CANADA. C. M.



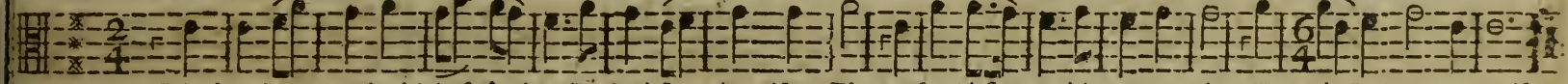

1. The Lord ſurveys our inmoſt thoughts, He knows our mortal Frame; His Law requires, that pious praiſe, Be offer'd to his Name.
3. Let Pharaſees no more impoſe, On God, with ſpecious ſhews; His Judgment ſhall reward their Souls, According to their views.
2. 'Tis vain to think "we ſerve the Lord" While void of Faith and Love; Without them, Pray'rs and Songs are vain, And a dead off'ring prove.
4. They who bend all their pow'rs and ſchemes, To gratify their Luſt; Tho' unobſerv'd, by Mortals here, By God, they'll be accurſt.


1. My Soul, ſurvey th' important cauſe, For which the world was made ; With joy revere God's ſacred Laws, Which ought to be obey'd.
3. This is the moſt important thing, Which mortals can purſue ; Preſent,—and future joys on high, Com - plete and ever new.
2. His firſt Command to ſimple men, Is, to believe his Son; To ſeek a pardon for their ſins, Before his gracious throne.
4. This one thing needful ſtands impreſt, On us by Chriſt's command ; He bids us chuſe eternal bliſs, Above, at his right hand.

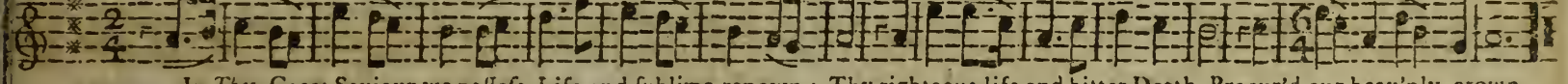

1. Great God! thy works on ev'ry hand, Attract our gazing sight; Our souls in pleasing rapture stand, Charm'd with the vast Delight.
3. Our vitals move by pow'r Divine. God grants his Creatures Breath; His hand defends from hidden Snares, And thus prevents our Death.
2. Here, we behold thy bount'ous hand, Which grants us daily food: We taste thy love from ev'ry Land, Thou Author of all Good.
4. At God's command, the Sun ascends, To warm and cheer the Ground; He sends the Show'rs to do us Good, With num'rous Blessings crown'd.



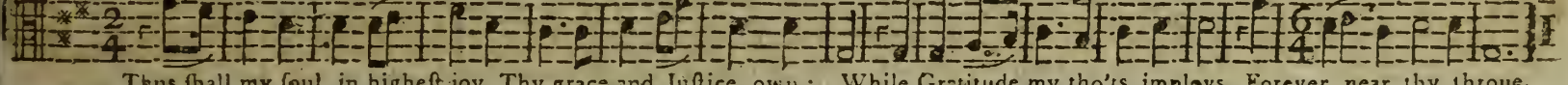
Redemption ! O th'immortal Sound, Melod'ous and Divine; Wiſdom and Juſtice, pow'r and Grace, In *Jeſus* meet and ſhine.



Tranſcendent o'er the higheſt ſtrains, Exalted Seraphs raiſe ; The ranſom'd ſhout with rapt'rous joy, To their Redeemer's praiſe.

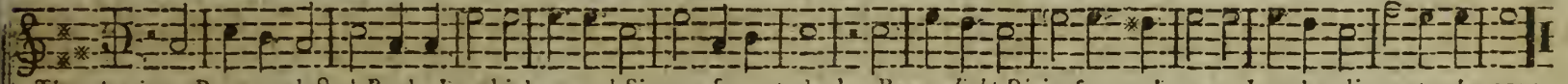


In *Thee*, Great Saviour we poſſeſs, Life and ſublime renown ; Thy righteous life and bitter Death, Procur'd our heav'nly crown.

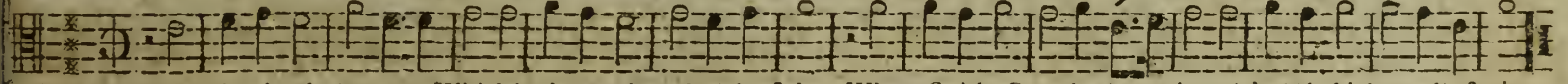


Thus ſhall my ſoul, in higheſt joy, Thy grace and Juſtice own ; While Gratitude my tho'ts imploys, Forever near thy throne.

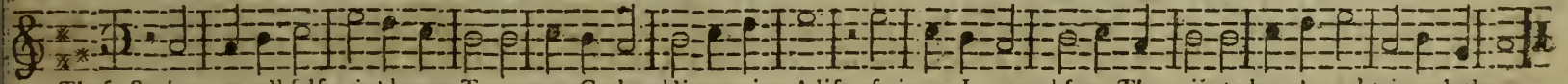
INSPIRATION. L. M.



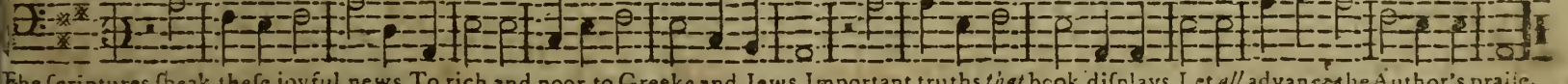
That Ancient, Pure, neglected Book, In which, proud Sinners ſcorn to look ; Beams *light Divine* from ev'ry page, In ev'ry clime, at ev'ry age ;



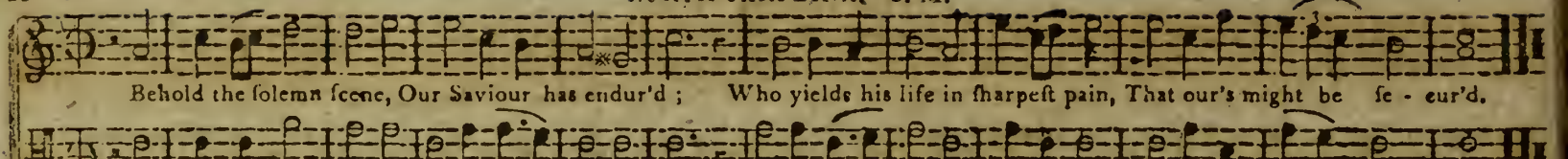
Thoſe ſcriptures point the glor'ous way, Which leads to realms of brighteſt day ; Where *God* the Great in glory reigns, Ador'd in high angelic ſtrains.



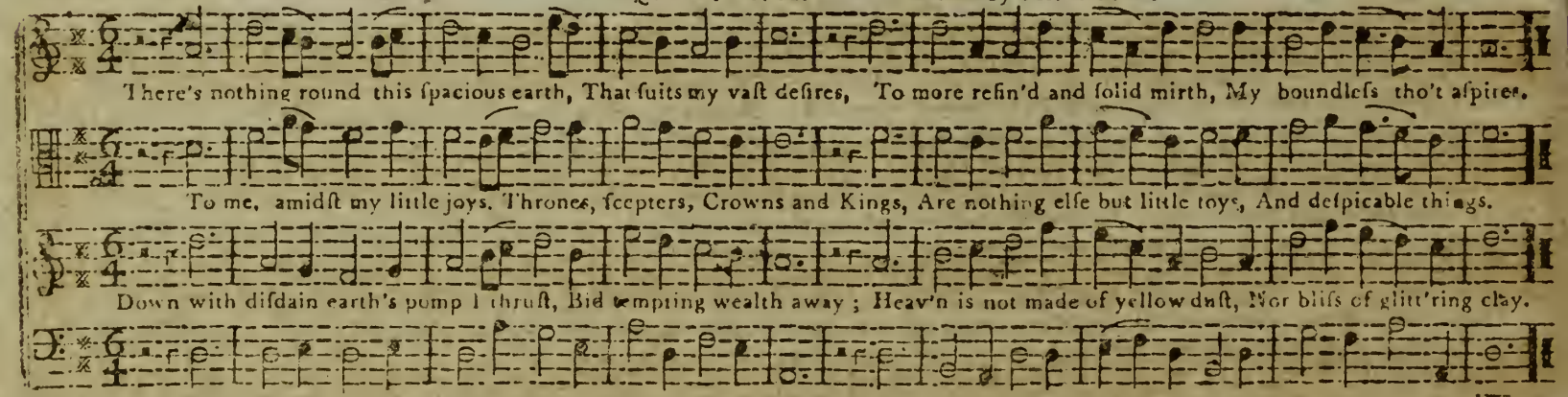
Thoſe Scriptures call ſelf ruin'd men, To turn to God and live again ; A life of virtue, Love and fear, Then riſe to heav'n and triumph there.

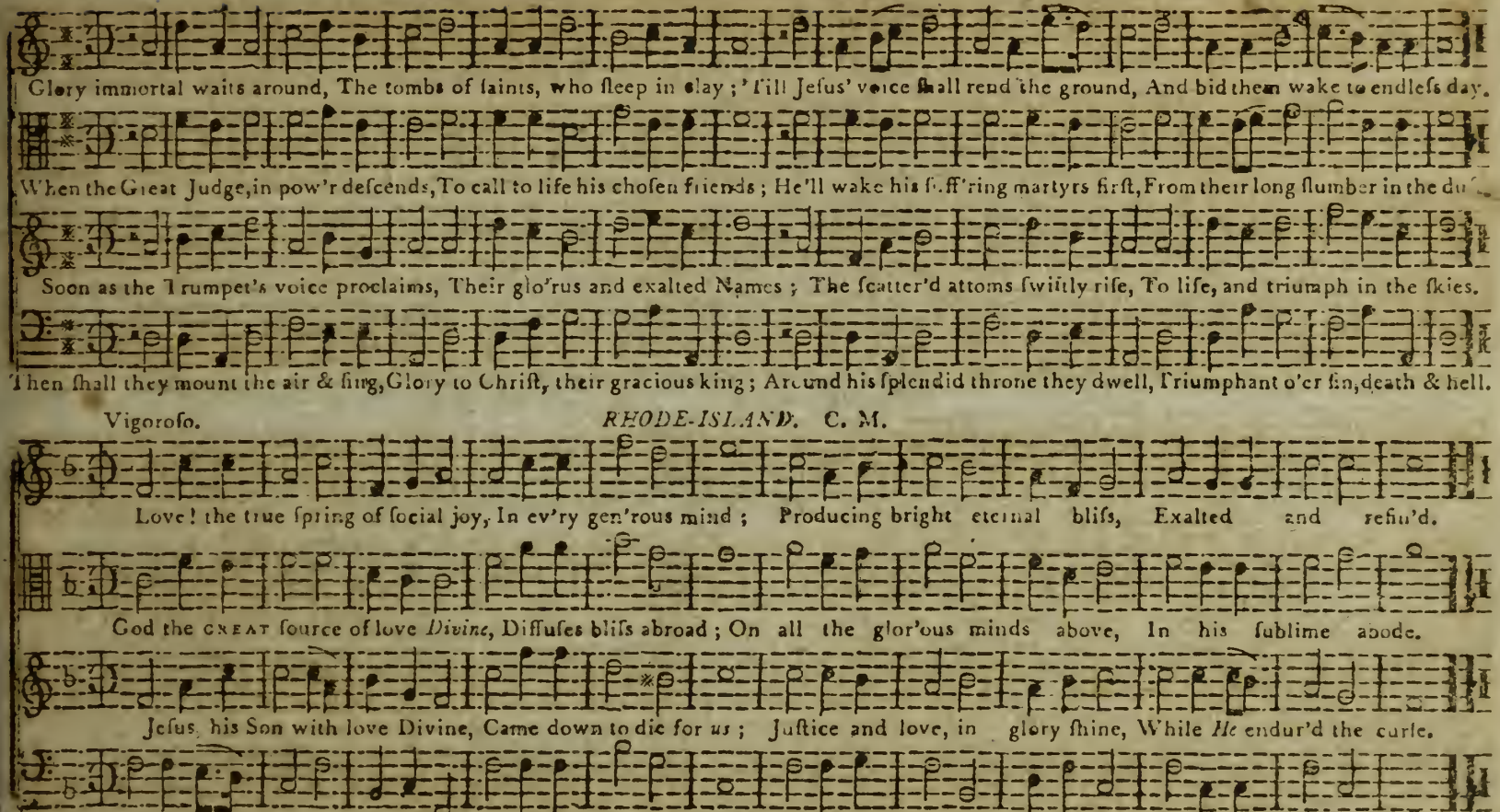


The ſcriptures ſpeak theſe joyful news, To rich and poor, to Greeks and Jews, Important truths *that* book diſplays, Let *all* advance the Author's praiſe.



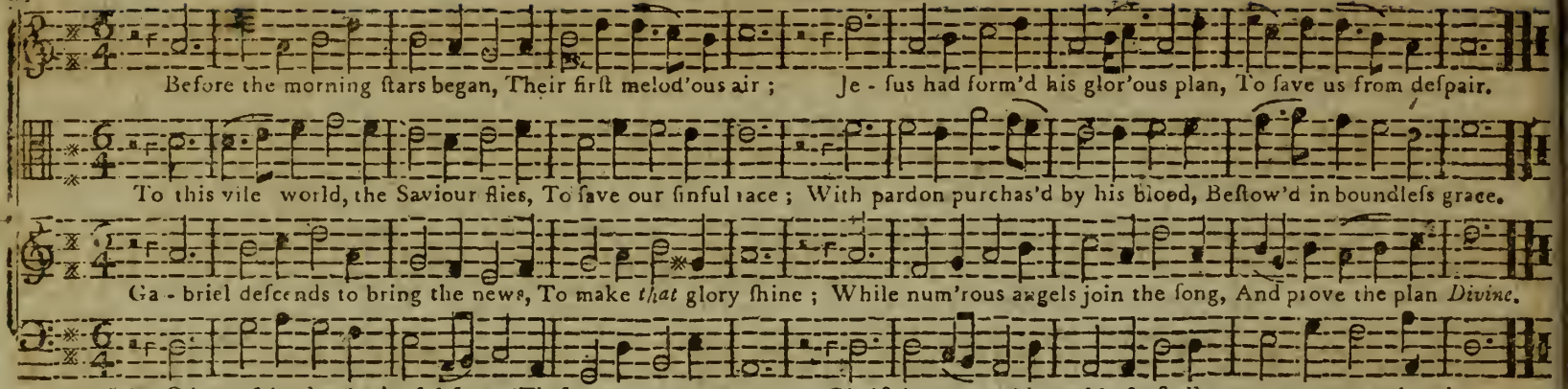
CONQUEST. C. M. Words by Mr. Erſkine.



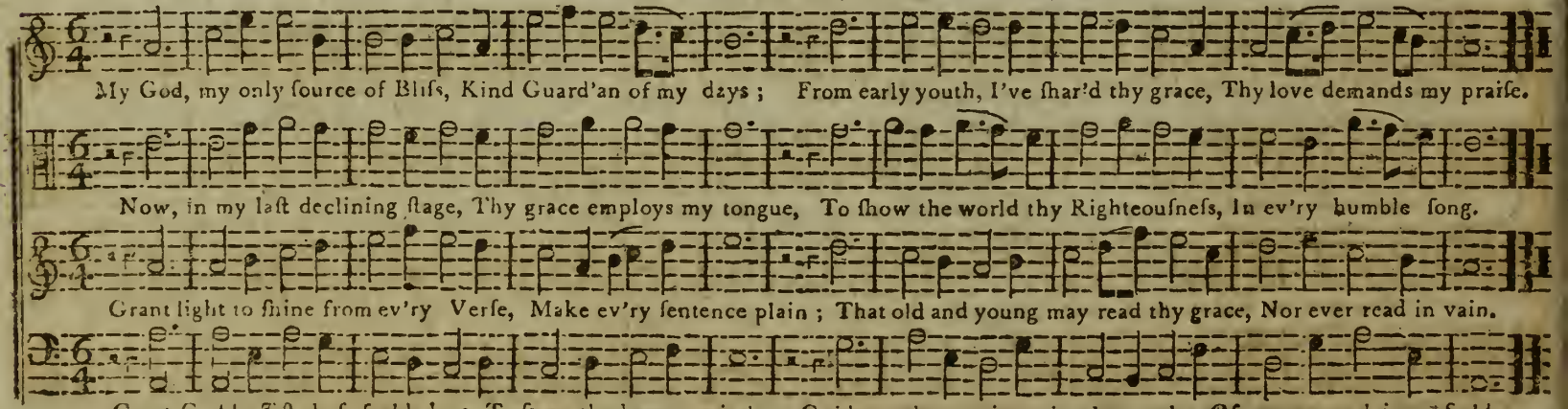


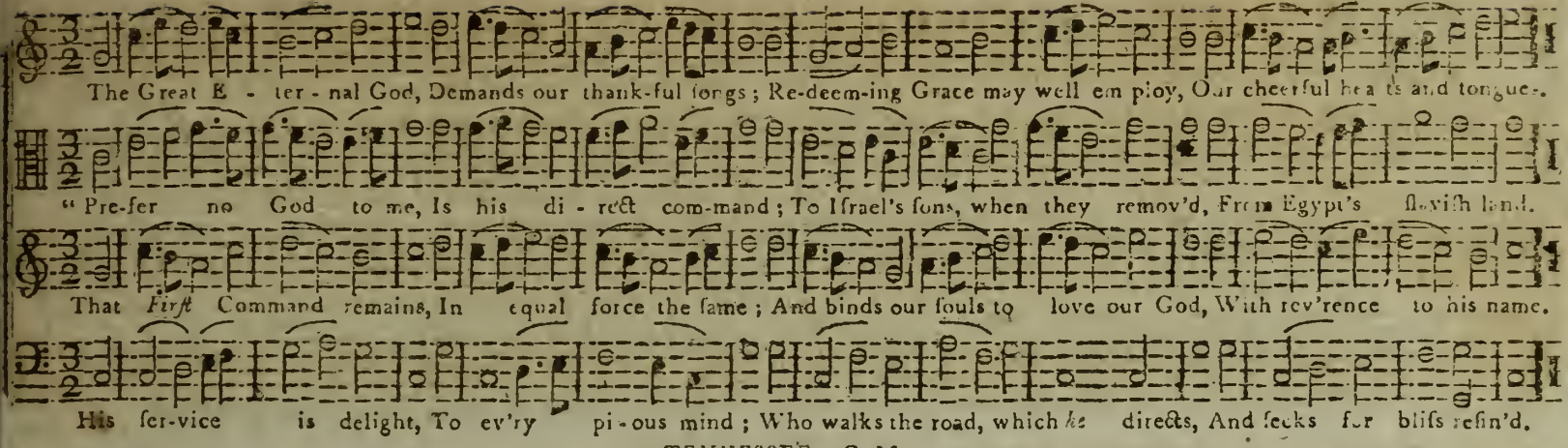
Vigoroso. *RHODE-ISLAND.* C. M.

ADMONITION. C. M.

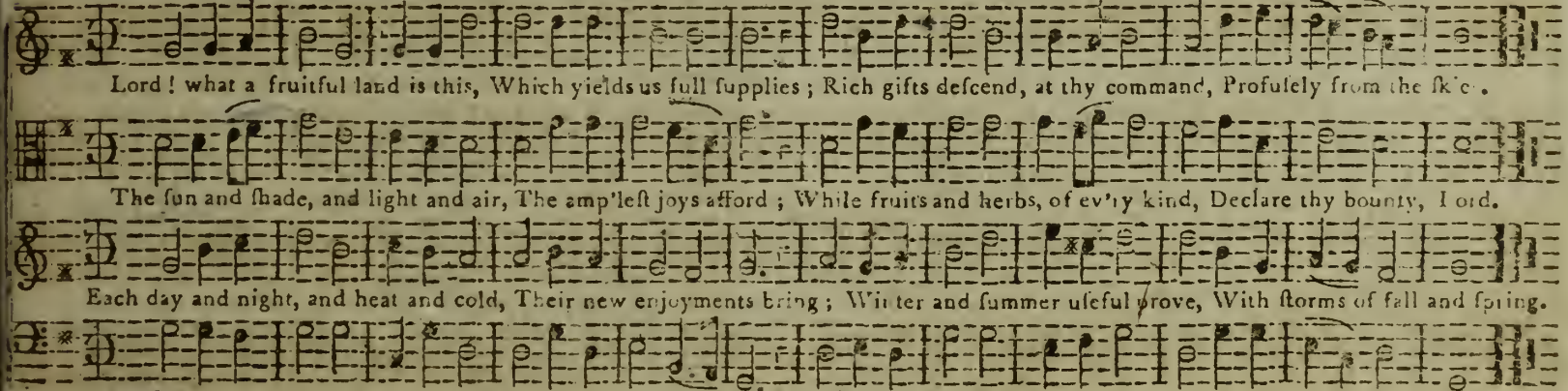


MISSISIPPI. C. M.

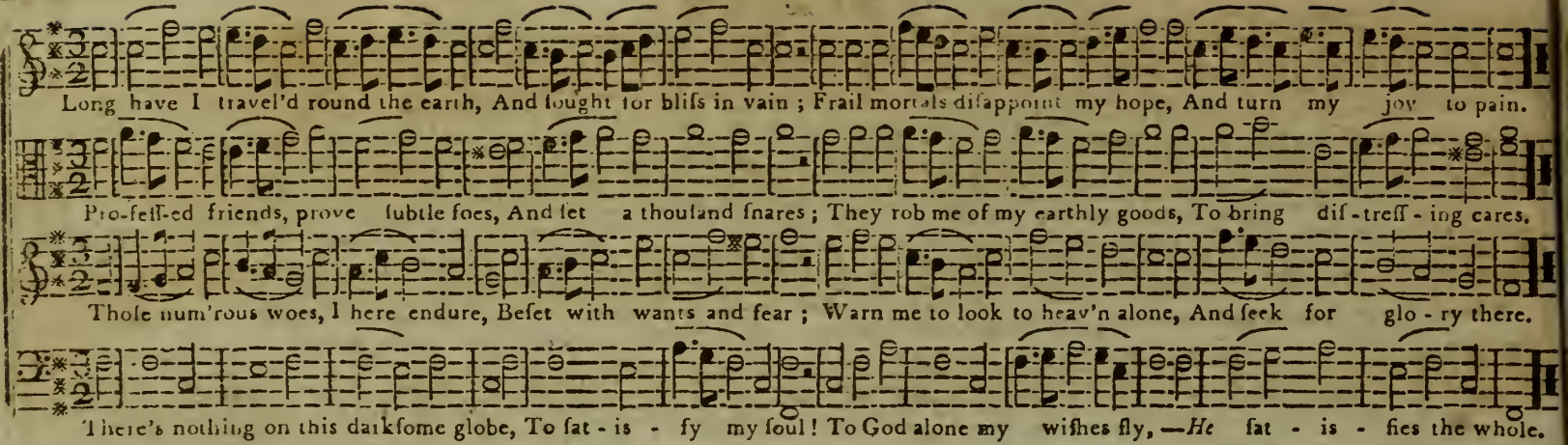




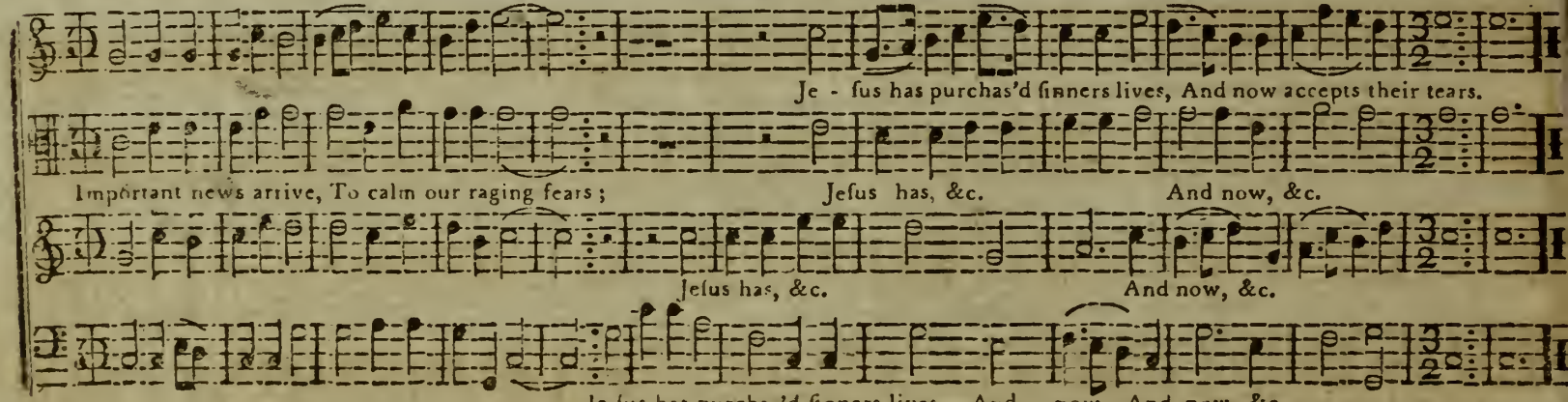
TENNESSEE. C. M.

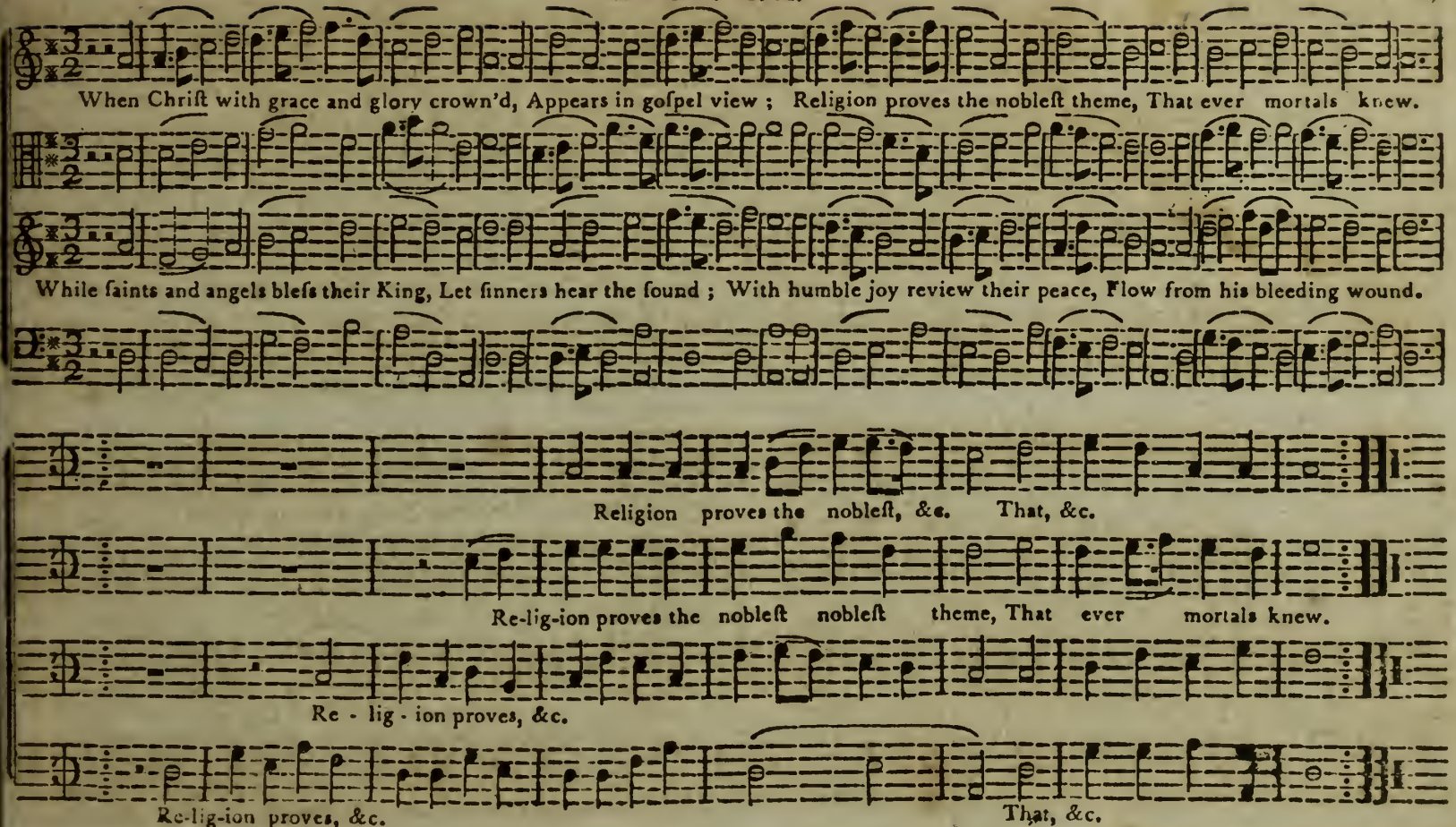


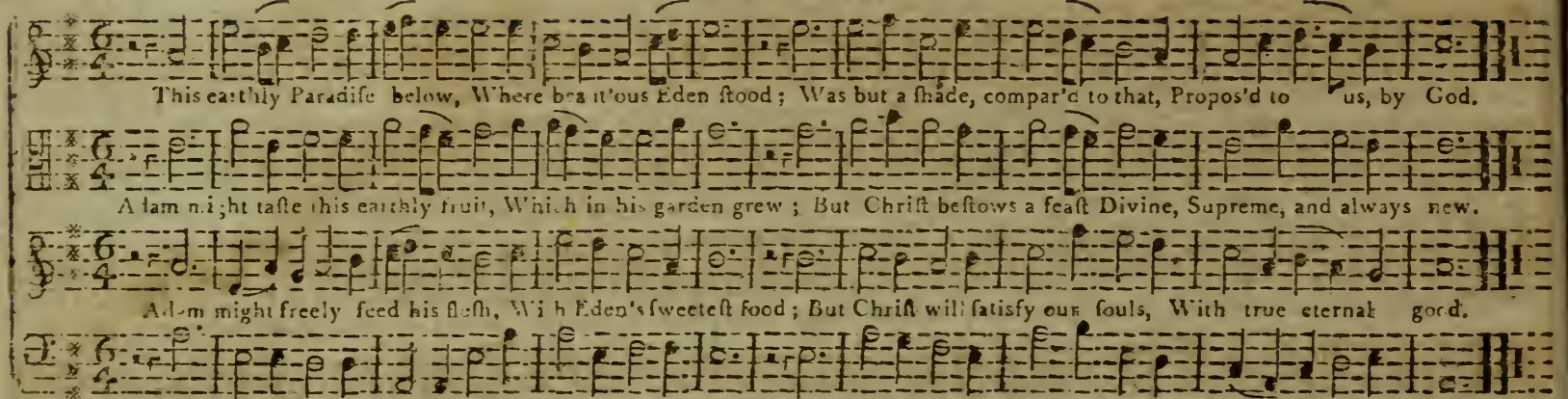
ETHIOPIA. C. M.



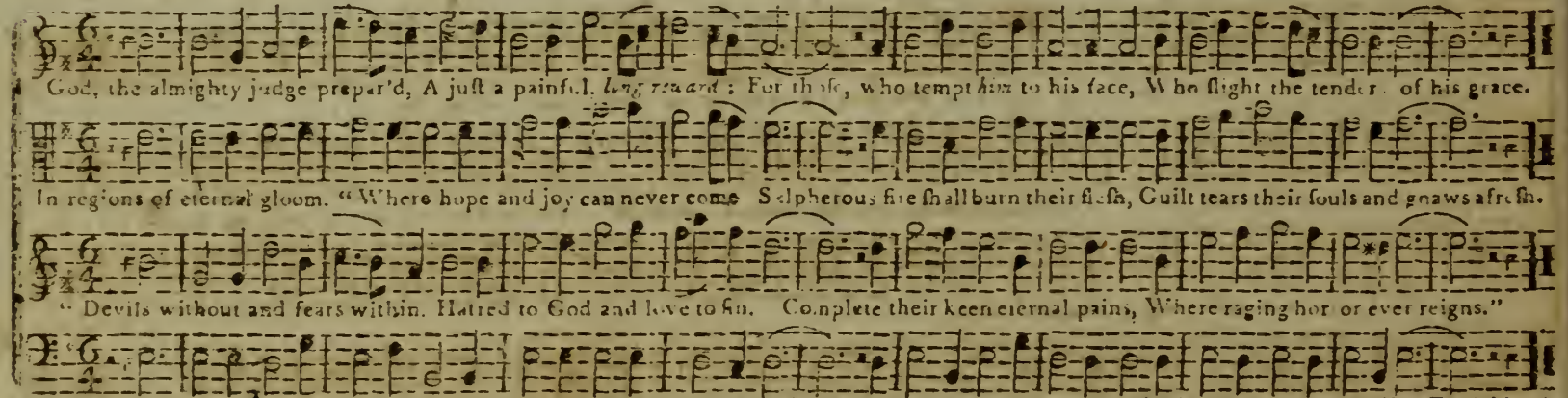
GOSPEL. S. M.

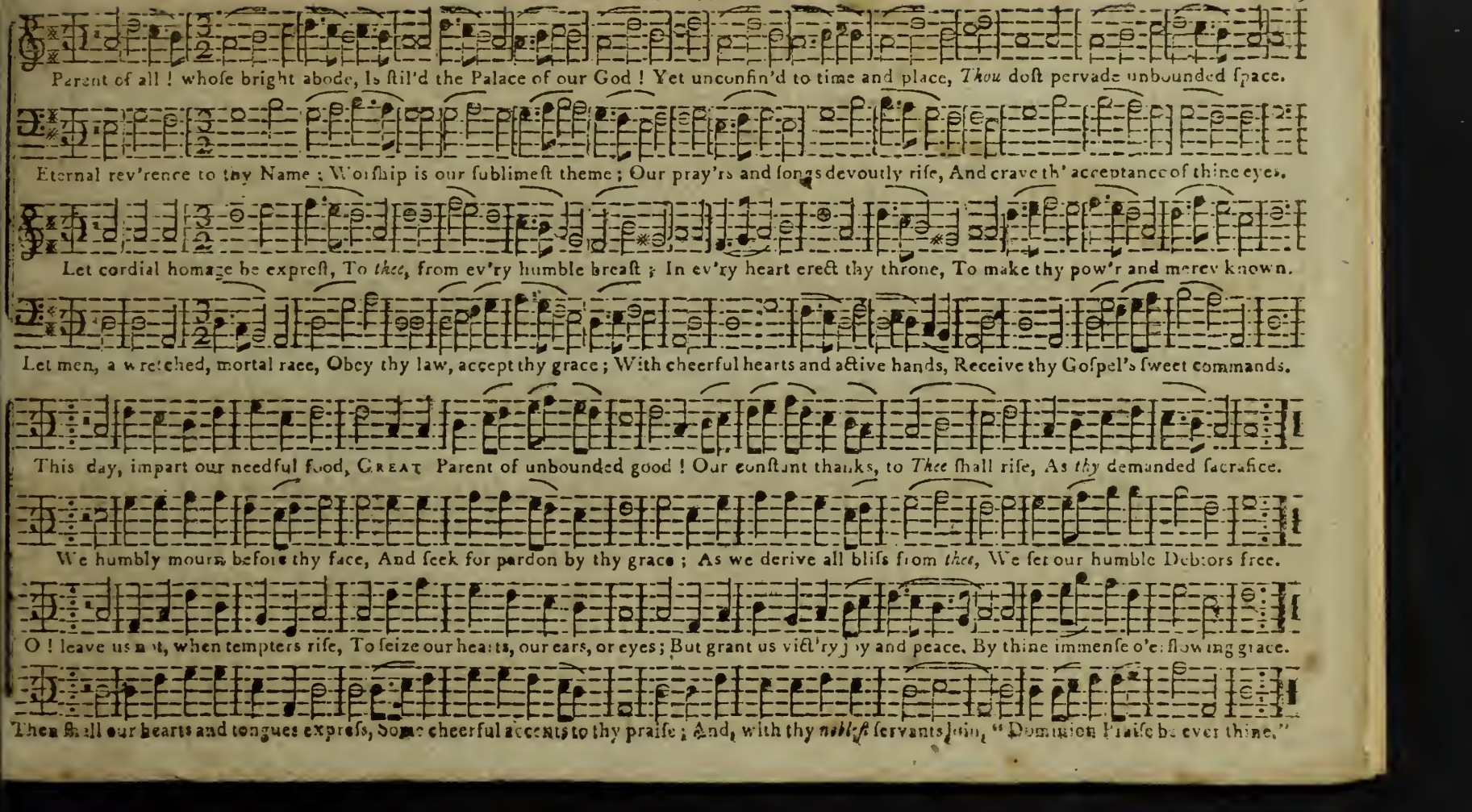


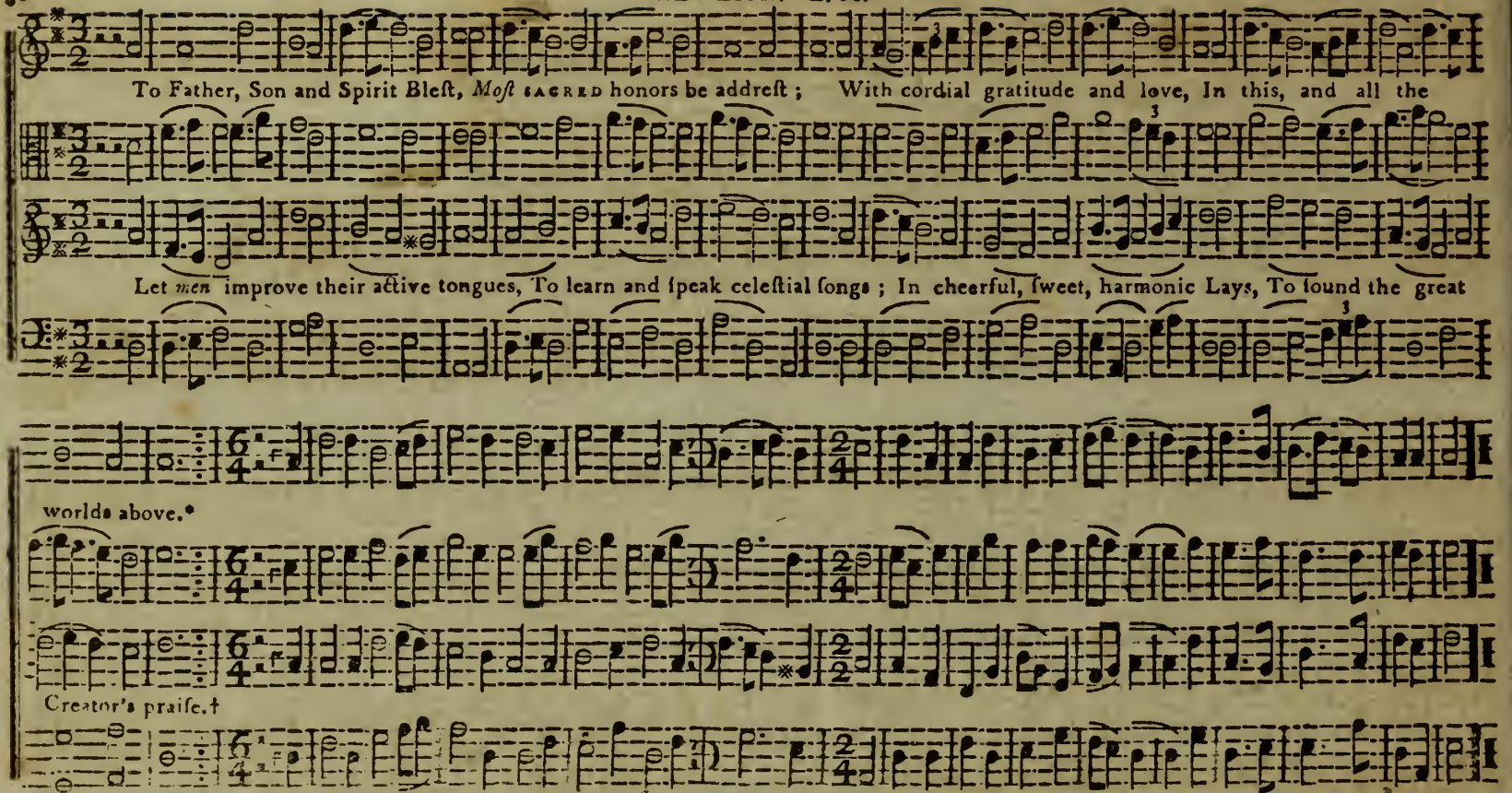

When Chriſt with grace and glory crown'd, Appears in goſpel view ; Religion proves the nobleſt theme, That ever mortals knew.
While ſaints and angels bleſs their King, Let ſinners hear the ſound ; With humble joy review their peace, Flow from his bleeding wound.
Religion proves the nobleſt, &c. That, &c.
Re-lig-ion proves the nobleſt nobleſt theme, That ever mortals knew.
Re - lig - ion proves, &c.
Re-lig-ion proves, &c.
That, &c.



PENNSYLVANIA. L. M.



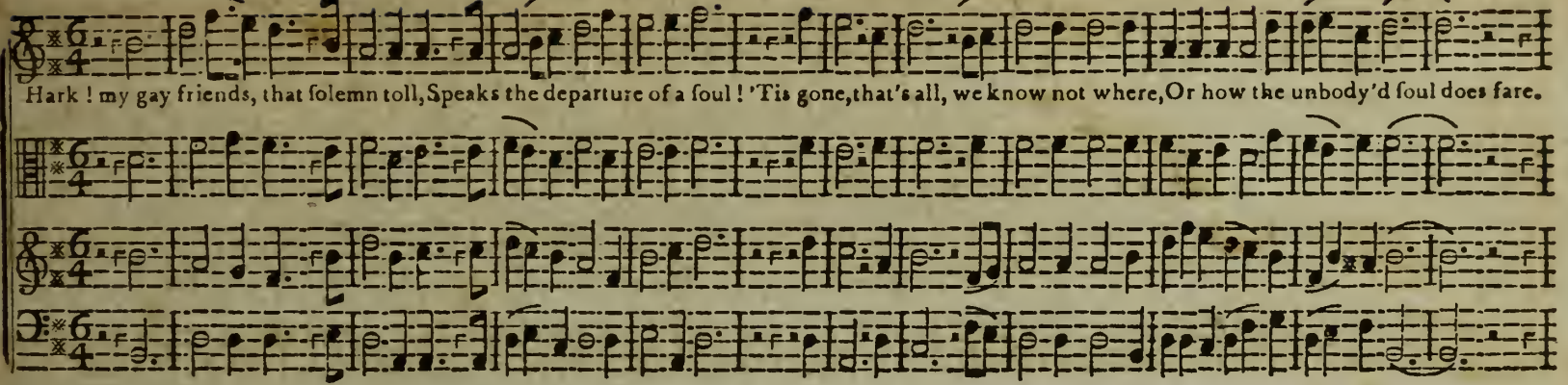

Parent of all! whose bright abode, Is stil'd the Palace of our God! Yet unconfin'd to time and place, *Thou* dost pervade unbounded space.
Eternal rev'rence to thy Name; Worship is our sublimest theme; Our pray'rs and songs devoutly rise, And crave th' acceptance of thine eyes.
Let cordial homage be expres't, To *thee*, from ev'ry humble breast; In ev'ry heart erect thy throne, To make thy pow'r and mercy known.
Let men, a wretched, mortal race, Obey thy law, accept thy grace; With cheerful hearts and active hands, Receive thy Gospel's sweet commands.
This day, impart our needful food, GREAT Parent of unbounded good! Our constant thanks, to *Thee* shall rise, As *thy* demanded sacrifice.
We humbly mourn before thy face, And seek for pardon by thy grace; As we derive all bliss from *thee*, We set our humble Debtors free.
O! leave us not, when tempters rise, To seize our hearts, our ears, or eyes; But grant us vict'ry joy and peace, By thine immense o'erflowing grace.
Then shall our hearts and tongues express, Some cheerful accents to thy praise; And, with thy *nobler* servants join, "Dominion Praise be ever thine."



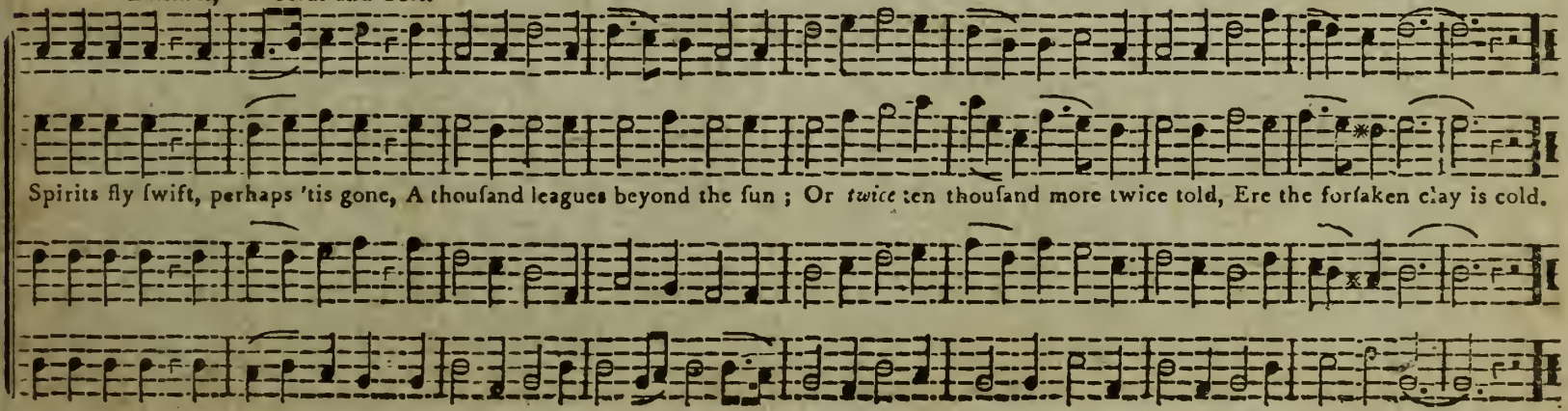
* Ten thouſand G fts from God above, Demand the beſt returns of love ; From great and ſmall, both old and young, A grateful and eternal ſong.

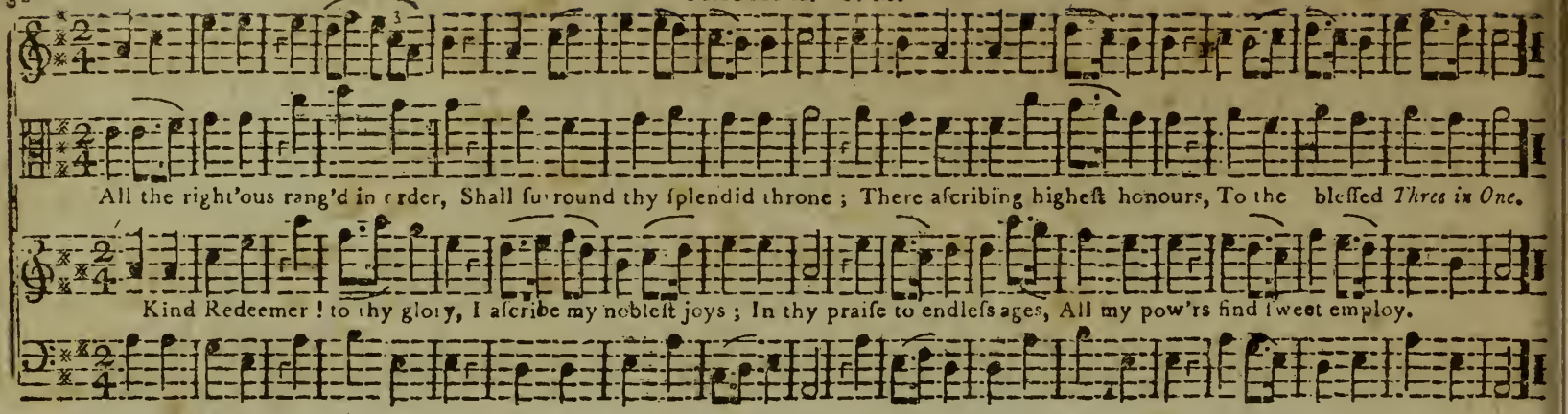
† Great GOD, accept our weak deſires, Inſpire us with celeſtial fire ; Grateful to ſpend our fleeting days, In foretaſtes of eternal praiſe.

Very Slow. *SOLEMNITY.* L. M. Words by Mr. Thos. Rowe.



Diſtinct, Clear and Soft.





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